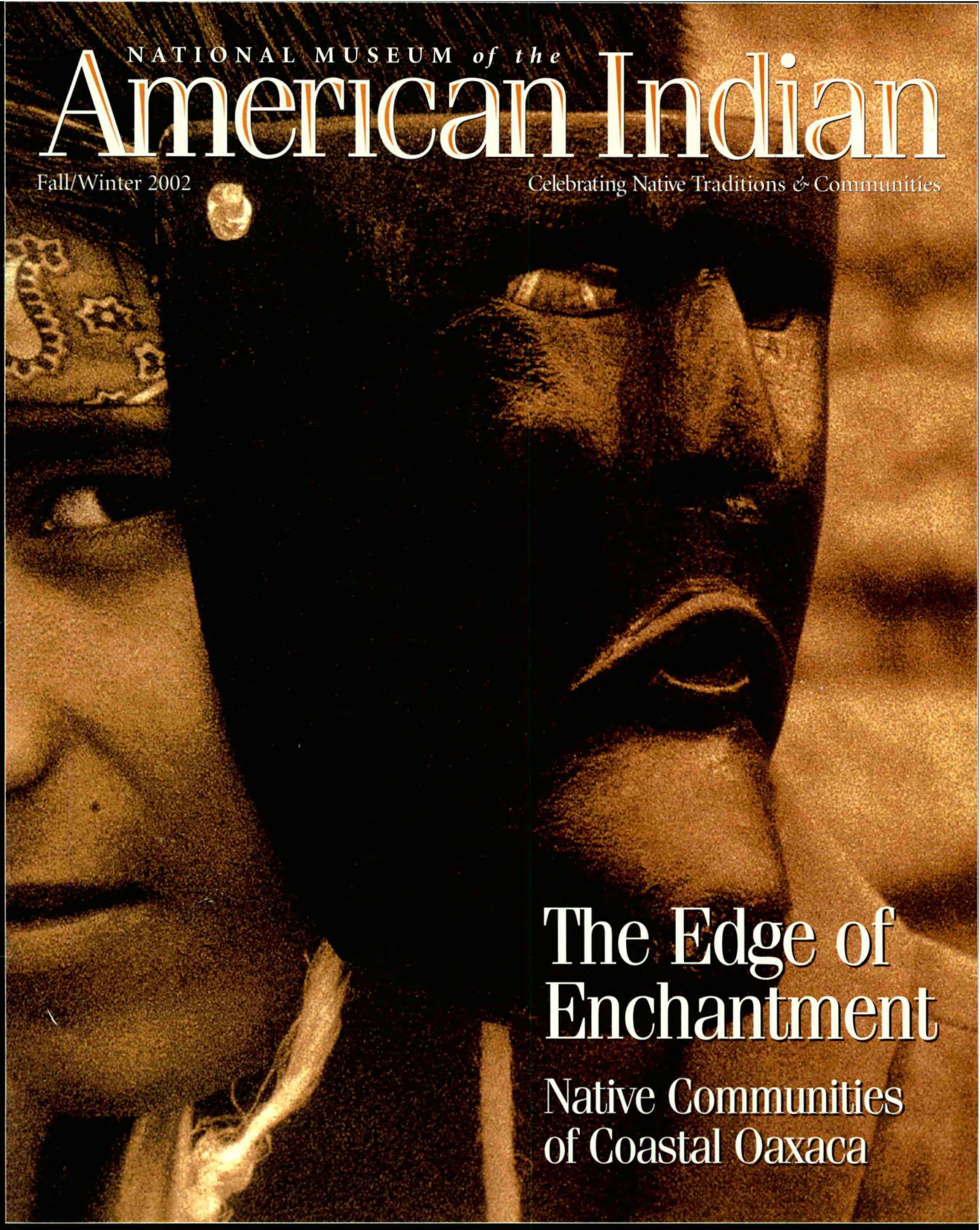
NATIONAL MUSEUM *of the*
American Indian
Fall/Winter 2002
Celebrating Native Traditions & Communities



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Native Communities of Coastal Oaxaca

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10 Throughout her career, LaDonna Harris (Comanche) has worked to change peoples' attitudes toward American Indians. Her tireless efforts have improved the day-to-day lives of Native Americans at state and national levels. She has served on presidential commissions under five administrations and, since 1993, has led the Americans for Indian Opportunity's Ambassadors Program, an initiative that empowers new generations of Native American leaders. **Patsy Phillips (Cherokee)** meets this extraordinary woman.



14 On a late summer's weekend in Washington, D.C., history was made. Thousands of visitors joined hundreds of dancers at the National Museum of the American Indian's Inaugural Pow Wow on the National Mall, the largest Native American event ever held in the Nation's Capital. Join **Jason Ryle (Anishinabe)** in a celebration of Native American cultures and the continued construction of the new National Museum of the American Indian.



20 Native artists from diverse nations draw on historical and current trends to create stunning works that evoke cultural pride and personal vision. Explore the lives and work of four talented Native American artists in this feature by three writers. **Richard Peterson (Assiniboine/Sioux)** writes about the intricate beadwork of Joyce Growing Thunder Fogarty (Assiniboine/Sioux); **Betty Reid (Navajo)** recounts the inspiring story of Hualapai artist Tyree Honga; and **Kara Briggs (Yakama)** reveals the work of two artists: Wasco basketmaker Pat Courtney Gold and Haida painter April White.

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On the cover: A photo from the new NMAI book *Edge of Enchantment: Sovereignty and Ceremony in Huatulco, Mexico* shows a young man preparing to dance in the annual Feast of San Pedro fiesta. Photo by Roberto Ysáis.

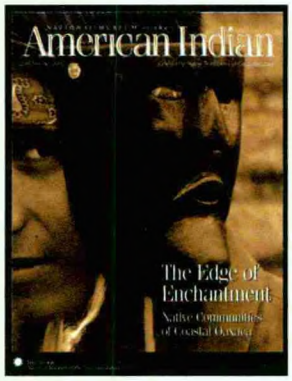
Note to Our Readers: In an effort to deliver *American Indian* magazine to you earlier each season, we have created this special Fall/Winter 2002 issue. In 2003 each Charter Member of the National Museum of American Indian (NMAI) will receive spring, summer, fall, and winter issues. As always, NMAI members will receive four issues of the magazine for each year of paid membership. We hope this change will bring our news, features, and calendar to you sooner each quarter.

NATIONAL MUSEUM of the

American Indian

Volume 3, Number 4, Fall/Winter 2002

Celebrating Native Traditions & Communities



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American Indian (ISSN 1528-0640, USPS 019-246) is published quarterly by the Smithsonian's National Museum of the American Indian (NMAI), 470 L'Enfant Plaza SW, Suite 7103, Washington, D.C. 20560-0934. Periodical Postage paid at Washington, D.C. and additional offices. *American Indian* is a benefit of NMAI membership and constitutes $8 of an individual's annual membership. Basic membership is $20. Articles may be reprinted at no charge provided that by-lines are retained and the name "Smithsonian's National Museum of the American Indian" is fully credited. Letters to the Editor are welcome. Back issues of *American Indian* are $5.00 each if available. Write to us at: NMAI, Office of Public Affairs, P.O. Box 23473, Washington, D.C., 20026-3473, telephone: (202) 357-3164 or e-mail letters to the editor to aieditor@nmai.si.edu. To become a NMAI Charter Member, call 1-800-242-NMAI (6624) or write NMAI, Member Services Department, P.O. Box 23473, Washington, D.C., 20026-3473, or visit NMAI's Web site at www.AmericanIndian.si.edu. For change of address requests for Charter Members, please call 1-800-242-NMAI (6624) or e-mail us at aimember@nmai.si.edu. Postmaster send change of addresses to *American Indian*, P.O. Box 23473, Washington, D.C. 20026-3473.

Tradition and Respect Guide Conservators

Kiowa traditionalists Marcie Davilla and McArthur Silverhorn gently guide and enlighten NMAI conservators on the proper care, handling, and display of Kiowa treasures

By Marian Kaminitz

Marcie Davilla stands at a table looking down at a Kiowa buckskin dress. Seven National Museum of the American Indian (NMAI) conservators await her instructions. "All right, girls, this is how we are going to clean this dress," she says as she brushes the surface in the direction of the grain to freshen its appearance. As she discusses her cleaning methods, we practice her techniques. We show Davilla, a traditional Kiowa clothing expert, the materials we use to do similar processes. We use a sheet of Tyvek™, synthetic paper, to layer between the fringes or we use a soot removal sponge instead of a brush. Davilla's visit to the NMAI Cultural Resources Center was part of a conservation consultation for the *Our Peoples* inaugural exhibit in the NMAI Mall Museum.

Davilla and McArthur Silverhorn, another Kiowa traditionalist, came to the CRC to share information about caring for and displaying Kiowa items in a culturally appropriate, traditional, and respectful way. The dress was selected by the Oklahoma Kiowa curatorial team working with NMAI curators. The Kiowa are one of ten Native communities in the Western Hemisphere that the NMAI has partnered with to develop and curate *Our Peoples*. Before coming to the CRC, Davilla and Silverhorn discussed the visit with elders and young people from their community in and around Anadarko, Okla. They felt a responsibility to consider all viewpoints in the tribe and get community approval.

"Respect when working with objects is important because each one is considered an individual living thing with an individual spirit," says Silverhorn. "The people from the past made the objects with lots of care and heartfelt thought. It is our responsibility not only to maintain the physical aspects of the object but to be respectfully mindful of the spiritual aspects too. They are like individual family members and should be honored and respected as such by recognizing the uniqueness of each piece."

As Silverhorn spiritually cleanses the people and the Kiowa items, he reminds us, "It is important to clean spiritually first, before the objects are cleaned physically." While praying, he fans cedar smoke over us and the objects, which include everyday items like baby carriers and garments as well as items for ceremonies and special uses such as shields and fans. He continues, "We bless ourselves and ask permission from those who created these items to watch over us and help us not make any mistakes in what we are about to do."



Photo courtesy of NMAI Conservation Department

Marcie Davilla and McArthur Silverhorn (Kiowa) discuss NMAI Kiowa cradleboard during a conservation consultation at the Cultural Resources Center.

Silverhorn and Davilla point out that the most powerful objects are the shields. A shield's power comes from the medicine of the person who made it. Each warrior made his shield and stored it high up in the tipi to keep its power away from women and children. Any unnecessary handling is disrespectful and disrupts the shield's power. Women should not work with the shields at all; only a man should work on them; this includes mounting them for display. To satisfy the male-only handling of objects, a male conservator from another Smithsonian museum volunteered to help. Other male staff members at the NMAI assist with male-only handling situations in the Conservation Department because our current staff is all female.

Silverhorn goes on to say that feathers and other decorations used on the shields imbue the warrior with the attributes of the specific animals they come from. One shield is decorated with hawk and crow feathers. "The crow warns of danger – when you are walking in the woods, the crow lets everyone know that you are there," he explains. "Crow feathers are often used as protection around the home, especially near house openings or where you eat; anywhere things are taken in."

The Kiowa use the hair's natural oils to clean eagle feathers. Only a man can do this work. "Run your hands through your hair and over your forehead and then pass your hands over the feathers to transfer the small amount of oil onto them. For the rest of the shield, don't repair what is naturally deteriorating," says Silverhorn. "When the shields are mounted for display, keep the covers on and let any cloth hang over the shield naturally, concealing its story. The stories depicted on shields tell what a warrior has done and are only revealed during battle. The coverings protect the shield's power."

Davilla and Silverhorn have taught us a culturally respectful approach different from the academic way museum conservators are trained to prepare and maintain collections. At the NMAI, an education in art, science, and material culture, incorporated with culturally sensitive approaches, has changed the way conservators work. ■

Marian A. Kaminitz is the head of the Conservation Department at the National Museum of the American Indian. *The Andrew W. Mellon Foundation provided generous support to the NMAI Conservation Department, which made this consultation possible.*

George Catlin's Priceless Legacy

"If my life be spared, nothing shall stop me short of visiting every nation of Indians on the continent of North America." - GEORGE CATLIN

As you enter the second floor of the Smithsonian American Art Museum's (SAAM) Renwick Gallery in Washington, D.C., hundreds of Native American faces look back at you. Recreated to resemble a European salon, the large room features portraits and landscapes by artist George Catlin (1796-1872). As part of the exhibition *George Catlin and His Indian Gallery,* the portraits are extraordinary in the rich detail that captures a period of Native American history rarely seen. "The Indian Gallery is of tremendous value to Natives and non-Natives," says National Museum of the American Indian Director W. Richard West (Southern Cheyenne) in the audio tour provided at the museum. "It is one of the most authentic visual records that we have of Native Americans at that time."

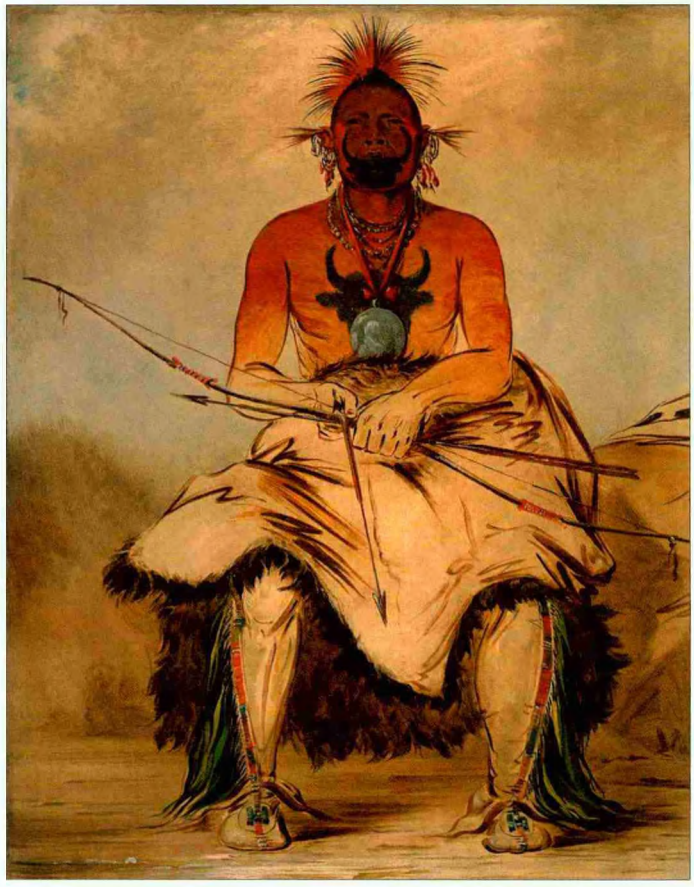
Over the course of five journeys throughout the 1830s, Catlin painted more than 500 images featuring members and events from 50 Plains Indian tribes from present-day North Dakota to Oklahoma. Born in Wilkes-Barre, Pa., Catlin became interested in Native Americans as subjects after seeing a contingent of American Indians in Philadelphia in the early 1820s. Driven by the desire to preserve and document what he believed were "dying cultures," he became the first artist of European descent to document Plains Indians in their territories. "I have flown to their rescue – not of their lives or of their race, ...but to the rescue of their looks and their modes," Catlin said.

Early in his travels he met and befriended William Clark, of the famous Lewis and Clark expeditions. Clark became Catlin's mentor and shared his experiences about traveling the American Midwest. When Catlin first headed west in 1830, he encountered members of the Cherokee, Creek, Choctaw, Chickasaw, and Seminole tribes from the southeast who had been forced to resettle west of the Mississippi River by the Indian Removal Act just passed by the U.S. Congress.

Catlin's portraits offer a wealth of historical and cultural information about the Plains Indians. Native American artifacts such as a child's cradle and beaded belts are displayed alongside several of the paintings that faithfully depict these objects in detail. Others, like his famous portrait *Stu-mick-o-súcks, Buffalo Bull's Back Fat, Head Chief, Blood Tribe,* show the strength and dignity in the subject's eyes and posture. Catlin's landscapes depict sweeping plains and lush, rolling hills at a time when millions of buffalo still roamed the prairies.

During his journeys, Catlin observed many Native American cultural events and ceremonies, several of which he documented. One of these was the O-kee-pa, a Mandan religious ceremony depicted in the *Mandan O-kee-pa Ceremony* series. Catlin was granted access to the four-day male initiation ceremony, which was usually closed to nonparticipants, and he showcased the event in a series of four paintings, providing a valuable historical document.

By the late 1830s, Catlin had begun to show his Indian Gallery in the eastern United States and in larger European capitals. He hoped to make a living from his paintings, selling them salon-style to wealthy patrons in cities far away from the homes of his artistic subjects. Unfortunately, financial fortune never found Catlin, and in 1852 he was forced by debt to sell his Indian Gallery to American industrialist Joseph Harrison. The collection sat in Harrison's factory in Philadephia until 1879, when Harrison's widow donated the gallery to the Smithsonian, seven years after Catlin's death. Putting his works on display once again, *George Catlin and His Indian Gallery* is showing at the SAAM's Renwick Gallery until January 19, 2003. – *Jason Ryle*







Smithsonian American Art Museum

Top: La-dóo-ke-a, Buffalo Bull, a Grand Pawnee Warrior, 1832. Left: Stu-mick-o-súcks, Buffalo Bull's Back Fat, Head Chief, Blood Tribe, 1832, Blackfoot/Kainai. Right: Jú-ah-kís-gaw, Woman With Her Child in a Cradle, 1835 Ojibwe/Chippewa

For more information visit www.americanart.si.edu/catlin or call (202) 357-2020. Renwick Gallery, Smithsonian American Art Museum, 17th Street and Pennsylvania Avenue, NW, Washington, D.C. Note NMAI and SAAM collaborative public programming in the Calendar (p. 29).

Diverse Group Awarded NMAI Artist in Residence & Research Fellowships

This year, the National Museum of the American Indian (NMAI) Native Arts Program awarded the Artist in Residence Fellowship and three Research Fellowships to four artists from across the hemisphere. Chris Cornelius (Oneida), a resident of Charlottesville, Va., received the Artist in Residence Fellowship. The Research Fellowships were awarded to Jose Antonio Ancan Jara (Mapuche) from Temuko, Chile; Kilohana Domingo (Native Hawaiian) from Ocean View, Hawaii; and Teri Rofkar (Tlingit) from Sitka, Alaska.

Teri Rofkar will examine Tlingit weaving designs on objects like the blankets and baskets housed in the NMAI collection. In Alaska, Rofkar relies on books, museums, and traditional weaving knowledge from Tlingit elders for information, because many ancestral weaving customs are no longer practiced in the Sitka community. Ancan works as a sculptor in wood, and Domingo works in feathers, making leis.

Chris Cornelius will work in a private studio in New York City, creating multimedia drawings or collages that interpret the Oneida creation myth. His finished portfolio is slated to become an electronic exhibit on the NMAI Conexus Web site.

Keevin Lewis, community services coordinator for the NMAI, hopes that the program will "not only make Native artists aware of other cultures and art but make other cultures aware of Native art beyond the typical pottery and basket weaving." The NMAI Native Arts Program explores historical and current trends in Native American arts. This year's recipients were selected among 18 applicants from throughout the Western Hemisphere.

– Darrell Dennis

Eiteljorg & NMAI Announce Partnership

The Eiteljorg Museum of American Indians and Western Art in Indianapolis, Ind., has been selected as the first alliance partner with the Smithsonian's National Museum of the American Indian (NMAI). There will be only six regional alliance partnerships created by the NMAI.

To mark the beginning of this partnership, the Eiteljorg Museum will present an exhibition titled *Treasures of the Smithsonian National Museum of the American Indian* from November 2, 2002, to January 12, 2003.

The new alliance will allow the Eiteljorg Museum to borrow extensively from the NMAI's renowned collection of Native American masterworks. Over the next 10 years, the Eiteljorg plans to display hundreds of the more than 800,000 objects owned by the NMAI. The Eiteljorg Museum will have priority access to NMAI exhibitions and programs traveling to the Midwest. The new partnership is made possible in part by a grant from Lilly Endowment Inc., an Indianapolis-based foundation that supports the causes of community development, education, and religion.

"The missions of the Eiteljorg Museum and the NMAI are closely allied, making this association a natural one," said NMAI Director Rick West (Southern Cheyenne). "Both institutions are dedicated to advancing the nation's knowledge and understanding of Native American cultures."

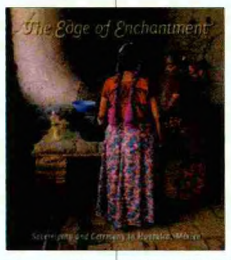
"This partnership is a real boon to the Midwest," said John Vanausdall, president and CEO of the Eiteljorg Museum. "We will be able to give Indianapolis residents and visitors the chance to see things they otherwise may never get to see. Our ability to host these shows will greatly increase the range and quality of exhibitions in this part of the country," Vanausdall said.

The Eiteljorg Museum of American Indians and Western Art opened on June 24, 1989, with collections from Harrison Eiteljorg (1903-1997), an Indianapolis businessman and philanthropist, and the holdings of the defunct Museum of Indian Heritage.

– Thomas Sweeney

Edge of Enchantment Celebrates Oaxaca

Nearly a decade of work by Dr. Alicia M. González has resulted in a National Museum of the American Indian (NMAI) exhibition *The Edge of Enchantment* and a new major publication called *The Edge of Enchantment: Sovereignty and Ceremony in Huatulco, Mexico.* The exhibition features 100 photographs by Roberto Ysáis who worked with González, NMAI curator, to create an exploration into the traditions and histories of Native communities in the Huatulco-Huamelula region of Oaxaca. Centered around community beliefs in *encantos* or enchantments, the exhibition presents the ceremonial landscapes, histories, and traditions of individual communities through photographs, music, video, and objects to illustrate the complex relationships the people share with the environment. *Encantos* are physical spaces of mystery and power that are integrally woven into the identity of each village or town.



In the companion book – distributed by Fulcrum Publishing and featuring 150 photos by Ysáis – González provides pioneering portraits of these indigenous Oaxacan communities, with evocative accounts of their oral histories and traditions. As NMAI Director Rick West writes in his foreword to the book, "...through the voices of the people themselves, *The Edge of Enchantment* invites us into the Native communities of coastal Oaxaca."

The Edge of Enchantment opens at the National Museum of the American Indian's George Gustav Heye Center in Lower Manhattan December 15 and continues until Summer 2003. The exhibition is made possible through the support of the Rockefeller Foundation and the Smithsonian Institution's Latino Initiatives Grant and Special Exhibitions Fund.

– Jason Ryle

The book is available to members directly from the Museum for $23.95, a discount of 20% off the list price. Orders should be addressed to the National Museum of the American Indian / Publications Department / Attn: Order fulfillment / 470 L'Enfant Plaza SW / Suite 7103 Washington, DC 20024.

Building Bridges – Zuni Meets Appalachia

Despite cultural disparities and a physical distance of over 1,600 miles, the Appalachians of eastern Kentucky and the Zuni of New Mexico succeeded in creating a vibrant, grassroots artistic collaboration that has flourished for seventeen years. What began as a performing tour for one group became a cross-cultural celebration of language and traditions for both. "Our guiding principle was a bridge," says Dudley Cocke, Roadside Theater director. "The strength of our bridge – here between our two cultures – depends on the support on either side. Our goal was to make something new and contemporary, while strengthening our respective traditions and cultures."

In 1975, the Appalachia from the Cumberland Plains near Whitesberg, Ky. were looking for an outlet for creative cultural expression. "We asked ourselves, 'What would it be like for rural Appalachia to have a professional theater company and a body of original Appalachian drama?'" Cocke says. From this idea, the Roadside Theater was born. "Prior to this, there had been no Appalachian regional habit of attending or making theater," he continues.

Incorporating Appalachian traditions of storytelling and singing, the work produced by Roadside became a way to tell their stories to outside audiences from within their communities. Without a formal theater to call home, the group began as a touring company playing to local coalminers, farmers, friends, and family.

The Roadside Theater began to tour the country, playing in over 43 states and arrived at the Zuni Pueblo in New Mexico for the first time in 1984. Performing at a school, the Appalachian performers made a positive impact on those in attendance and some community members began sharing certain elements of Zuni culture with the Roadside performers. "We connected because of shared cultural traditions and values," Cocke says. "Especially our strong connections to family and our oral and music traditions. The art arises out of this cultural exchange."

After several visits to Appalachia, the Zuni decided to pursue their own artistic endeavor to support Zuni language and stories that eventually led to the establishment of their own theater company, Idiwanan An Chawe, which literally means "children of the middle place" and is another name for the Zuni. "The theater became a non-traditional venue for strengthening Zuni storytelling," says founder Edward Wemytewa (Zuni).

Together with Roadside Theater, the Zuni began work on an original play in 1995 that became *Corn Mountain/Pine Mountain: Following the Seasons,* performed in English and Zuni, which premiered at the Zuni Pueblo on February 16, 1996 and in Whitesberg on March 15, 1996. The play has toured the country and offers a culturally rich and artistically eclectic mixture of stories, drama, songs, and traditional histories.

Out of this collaboration, the two groups also produced *Journeys Home: Revealing a Zuni-Appalachia Collaboration,* a book that includes a CD with a sampling of the Appalachian and Zuni stories, songs, and cultural information that are performed in the play. The Appalachia and Zuni collaboration comes to the National Museum of the American with an original shorter play, *Zuni Meets Appalachia,* that offers a similar eclectic mix of drama, song, and cultural richness.



Photo by Tim Cox

Zuni and Appalachia performers in a scene from their collaborative play Corn Mountain/Pine Mountain: Following the Seasons.

"Our collaboration works so well because we took the time to understand each other and to enjoy that time," Cocke says. "It would seem at first we are very dissimilar, but our bridge has strong supports." – *Jason Ryle*

Zuni Meets Appalachia *performs February 20 at 6:30 p.m., February 21 10:30 a.m. and 2 p.m., and February 22 1 p.m. and 3:30 p.m. at the George Gustav Heye Center in New York City. For more information visit www.AmericanIndian.si.edu*

3M Gives Both Cash and Materials to Mall Museum's Construction Effort

With the new National Museum of the American Indian now rising to its full five story stature, support continues to arrive for its construction. In August, the 3M Company pledged $1 million in cash and in-kind donations of 3M-made products to assist the museum's ongoing construction on the last site on the National Mall. "We are immensely grateful to the 3M Company and the 3M Foundation for this generous and useful gift," says NMAI Director W. Richard West (Southern Cheyenne). "As the museum rises rapidly in front of the U.S. Capitol, this important gift comes at a key time as we begin to work on interior spaces."

Based in St. Paul, Minn., the 3M Company produces an extensive variety of diversified products and technology, several of which – Volition™ Fiber Optic Cable, 3M™ Wall Display and 3M™ Scotchshield™ Ultra Safety and Security Window Film – will be used throughout the new 260,000-square-foot museum. "3M is pleased to support the Smithsonian's efforts to preserve the past and help future generations understand and appreciate the rich history, culture, and traditions of our country," says David Powell, president of the 3M Foundation.

Slated to open in the fall of 2004, the Mall Museum receives funding from a combination of public and private sources. It will cost $199 million to build, plus $20 million for exhibitions and opening programs. An additional $33 million must be raised to cover these costs. – *Jason Ryle*

Tapirapé Visit Cultural Resources Center

Once nearly extinct, the Tapirapé of Brazil have survived to tell their remarkable story

Fifty years ago, the Tapirapé of Brazil were struggling to survive. Reduced to a population of 40, they were separated from their homelands by intertribal warfare and large-scale agricultural development. Today, the Tapirapé have regained more than 490,000 acres of land in central Brazil. As one of four Latin American communities in the National Museum of the American Indian's *Our Peoples* exhibition, slated to open on the National Mall in 2004, the Tapirapé – now numbering more than 600 – have collaborated with the NMAI since 2000 to record their remarkable story.

Three Tapirapé leaders consulted with conservators at the NMAI's Cultural Resources Center last August to develop content and discuss the exhibit's design. Selectors Xywaeri José Pio, Ararawytygi Paulo Tapirapé, and Xario Domingos Tapirapé, accompanied by linguist Walkiria Neiva Praça from the University of Brasília and anthropologist Judith Shapiro of Barnard College, chose objects to explain the tribe's history of migrations and conflict, ceremonial life, and connection to traditional Tapirapé lands and the struggle to regain them. Among the objects selected were feather headdresses worn by clan leaders, palm baskets, body-painting tools, and ceremonial masks called *caras grandes.*



Photo by Jen Bosworth

Above: Paulo Tapirapé discussed the selection and display of a farinha ***(flour) basket during the Tapirapé consultation with conservators at the NMAI's Cultural Resources Center. The basket will help to illustrate the story of their decades-long land struggles with cattle ranchers and the Brazilian government. L to R: Ararawytygi Paulo Tapirapé, Judith Shapiro (Barnard College, Columbia University), Walkiria Neiva Praça (University of Brasilia), Xywaeri Jose Pio, Marian Kaminitz, head of conservation, Heidi McKinnon, research assistant, and Xario Domingos Tapirapé.***

"The *cara grande* masks alone are spectacular for their size and color," says Heidi McKinnon, NMAI research assistant. "Some span six feet in diameter, covered in a patchwork of blue, red, and yellow macaw feathers – colors that symbolize enemy tribes who fought for centuries with the Tapirapé over land and resources.

"These stories and objects express the strength of the Tapirapé community," McKinnon says. "A new generation of leaders arose from this fight for land."

Our Peoples explores Native histories, featuring the Tapirapé, Ka'apor, Nahua, Huichol, Seminole, Cherokee, Kiowa, Tohono O'odham, Chiricahua Apache, and Blackfeet tribes. – *Tanya Thrasher*

NMAI Team Records Indigenous Games

It was the largest gathering of Aboriginal athletes in the history of North America, bringing together nearly 9,000 athletes from 24 states and provinces. Now, the 2002 North American Indigenous Games (NAIG) will be featured in one of the National Museum of the American Indian's inaugural exhibits. Emil Her Many Horses (Oglala Lakota), curator of the *Our Universes* exhibit, traveled with a museum media team to Winnipeg, Manitoba, to document the games in video, audio, and photography. "The exhibit will showcase three intertribal events," says Her Many Horses. "These events are contemporary ways in which Native philosophies are shared and expressed." The events that will make up *Our Universes* include the games, the Denver March Pow Wow, and the Day of the Dead festival.

The documentation of the Games focused on sports that are traditional to Native Americans. "We concentrated on sports such as lacrosse, boating, archery, and cross-country running. Lacrosse is a sport that many groups consider a gift from the creator. In some cases it was used to represent virtual battles. In Central America a ball game of a similar type is associated with their origin story," says Her Many Horses. The NMAI crew also interviewed many of the participants, including coaches, athletes, and elders, to get their perspective on the games.

Her Many Horses says that the NAIG fit into the vision of *Our Universes* because it brought so many nations together in a contemporary setting. He was impressed with the event overall and the athletes in particular. "You could see the pride instilled in all the young athletes. There was great pride shown as they walked around with their medals hanging from their necks." – *Miles Morrisseau*

A tireless activist and inspirational leader, LaDonna Harris' remarkable life is a testament to her extraordinary spirit

LaDonna

By Patsy Phillips

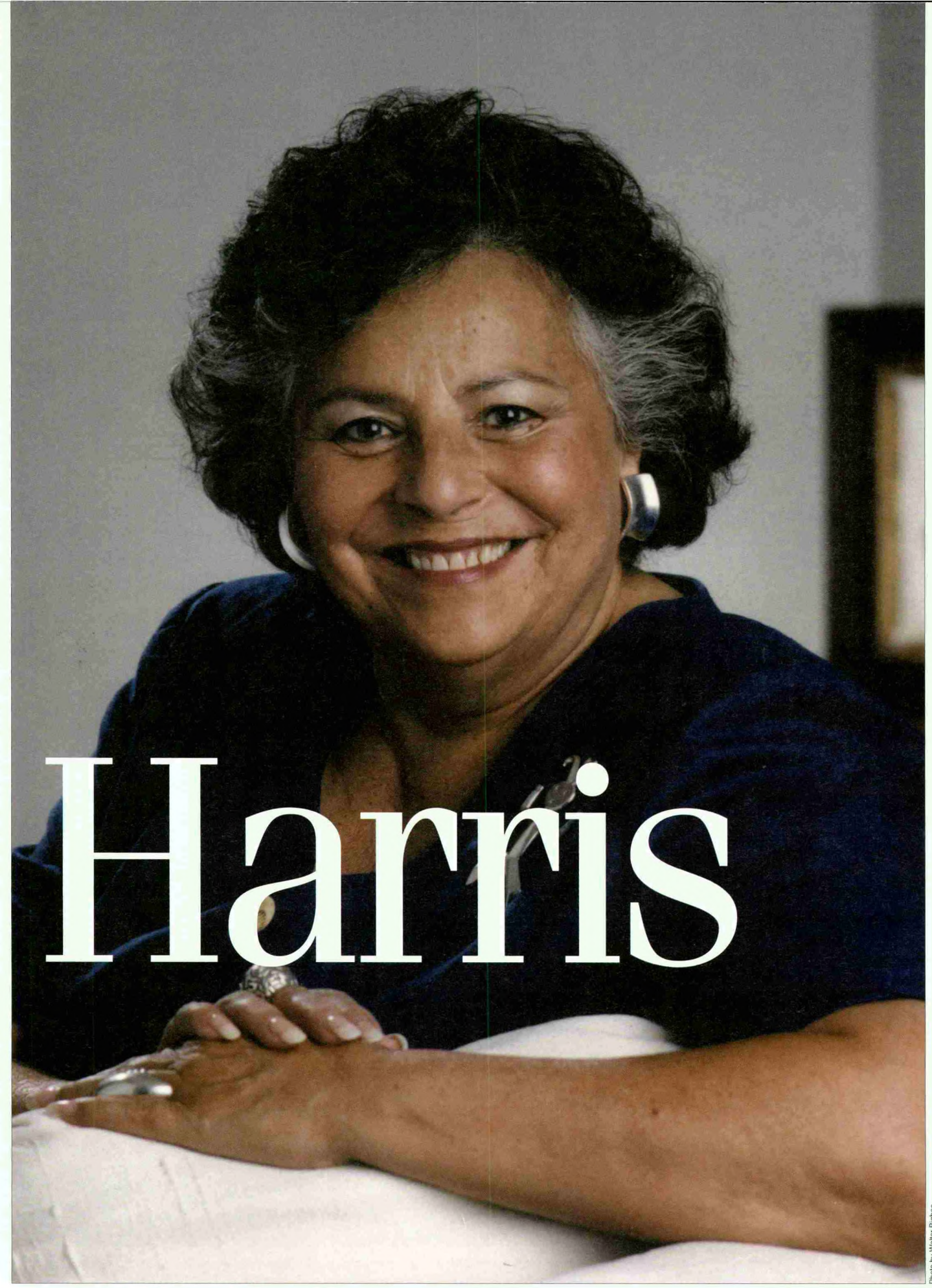
For 50 years, LaDonna Harris has struggled to change peoples' attitudes toward American Indians. She has worked tirelessly on Native issues, serving as an adviser to presidents, a civil rights leader, a women's advocate, a spokesperson for environmental issues and world peace, and a vice-presidential candidate. Not only has her work improved the day-to-day lives of American Indians, but she has also helped pave the way for the creation of cultural institutions like the Smithsonian's National Museum of the American Indian. The work is demanding and difficult, but Harris shows no signs of slowing down. "I filter everything through my Comanche values," she says about the secret of her success. For example, she always looks for the unique contribution a person can make. Harris believes that "every person is important, and when people share their ideas they can find a way to approach issues together to effect change."

Born in Cotton County, Okla., toward the end of the Great Depression, Harris was raised by her Comanche maternal grandparents. They taught her the importance of giving back. When her husband, Fred Harris, was elected to the U.S. Senate in 1964, LaDonna seized the opportunity for public service and for "giving back." Not content to remain in the background, and with her husband's support, LaDonna became a well-known political figure. She was often described in Washington as the "third Senator from Oklahoma." The Harrises' partnership made LaDonna a strong force in the District of Columbia, where she was the first senator's wife ever to testify before a congressional committee. Although they are no longer married, Fred and LaDonna remain good friends, and together they have three children and one grandchild.

Harris has served on presidential commissions under five administrations, beginning in the 1960s when President Lyndon B. Johnson appointed her to the National Indian Opportunities Council, commissioned to ensure that tribal governments have access to federal agencies. In the 1950s and 1960s, when the federal government was relocating reservation Indians to urban areas, she began to speak out about the concerns of urban Indians. With President Johnson's support, she convened hearings and invited Indians living in major cities across the United States to testify.

Ada Deer (Menominee), who later was assistant secretary for Indian affairs at the Department of the Interior under Bill Clinton, first met Harris at one of these hearings. Deer says that Harris brought the relocation of urban Indians to national attention, and it was only after these hearings that conditions for urban Indians began to improve. As a result of these hearings organized by Harris, tribal citizenship away from the land base was recognized, thus allowing new services to be provided in health and other areas.

In the 1960s and 1970s Harris founded two nonprofit organizations to support Native peoples at state and national levels, and both are still going strong today. Oklahomans for Indian Opportunity (OIO) is dedicated to finding ways to reverse socioeconomic conditions that hold Indian communities back from economic self-sufficiency. In 1970, after she had built a statewide coalition, she created Americans for Indian Opportunity (AIO) to work with tribal governments and Native peoples to develop leadership, institutions, and intertribal organizations focused on specific goals, such as the Council of Energy Resource Tribes. "Her efforts both in the Congress and the executive branch have been extraordinarily important in advancing policies acknowledging the political status of tribal governments within the constitutional framework of our nation, and she has effected pragmatic approaches in relation to the federal-Indian relationship, particularly with regard to agencies such as the EPA, and the departments of defense, energy, agriculture, and health and human services," says Elizabeth Homer (Osage),



Harris

Photo by Walter Bighee



Press Photo c. 1964

During a visit to Oklahoma in 1964, Lady Bird Johnson met LaDonna and her grandmother, who were both campaigning for Fred Harris' bid for the U.S. Senate. Ms. Tabbytite is wearing a Comanche shawl with images of press clippings about Harris made especially for her. Left to right: LaDonna Harris, LaDonna's grandmother Wick-kie Tabbytite, Lady Bird Johnson, and Speaker of the U.S. House of Representatives Carl Albert (D-OK).



Photo by Terry Snowball

The 2002 Americans for Indian Opportunity (AIO) Ambassadors travelled to New Zealand where they met with emerging Maori leaders in an exchange of indigenous ideas and philosophies. Left to right: Kararaina Sikisini (Maori), Tom Okleasik (Inquiat Eskimo), LaDonna Harris (Commanche), Miles Miller (Yakama/ Nez Perce), April Tenhorn (Hualapai/Navajo/ Chinese).



Photo courtesy LaDonna Harris

Harris at a women's rights demonstration c. 1975.

former deputy director for AIO and currently a lawyer in Washington, D.C. "The work that LaDonna has done over the decades has always been at the cutting edge of Indian policy, and in that sense she has been a true leader and champion of Indian rights."

During the '70s Harris was instrumental in launching several national Indian organizations, including the National Indian Housing Council, the Council of Energy Resource Tribes, the National Tribal Environmental Council, and the National Indian Business Association. Harris was also a founding mother of the National Women's Political Caucus. In 1980 she was the first woman vice-presidential candidate, running on the Citizens' Party ticket headed by Barry Commoner. She has organized hundreds of forums and published groundbreaking papers on issues surrounding the interaction between tribal governments and the federal government. "She is always weaving together ideas, people, and resources to make things happen," says Wilma Mankiller, former principal chief of the Cherokee Nation in a quotation contained in LaDonna Harris' biography, *A Comanche Life.* "She has had a significant impact on Native American policy in the United States. An activist life indeed."

Since 1993 Harris has guided AIO's Ambassadors Program, an Indian initiative that is empowering a new generation of Native American leaders. More than 120 emerging leaders have taken part in this award-winning program. The participants meet four times over the course of a year, with one of the meetings held outside the United States. To date, Mexico, Bolivia, Venezuela, Guatemala, and New



Photo courtesy Americans for Indian Opportunity

Harris presents former Bolivian Vice-President Victor Hugo Cardenes Conde (Aymara) a gift for meeting with AIO Ambassadors in La Paz in 1994.

Zealand have hosted gatherings.

Nancy Marie Mithlo (Chiricahua/Apache), a 1994 AIO ambassador and now assistant professor of anthropology at Smith College in Massachusetts, says that "LaDonna gave me the gift of imaginative empowerment and taught me by example that if we can imagine our way out of a dilemma, we can actually overcome it." After leading AIO for more than 30 years, Harris recently passed the directorship of the organization on to her daughter Laura, who has served AIO in various capacities for nearly 10 years.

Her newest endeavor examines the part American Indians can play in globalization. She envisions a world that recognizes and celebrates the contributions of Native peoples. Through a new AIO international initiative she is creating ways for indigenous peoples to bring their values and philosophies to a global discussion. Some people express concern that globalization may result in simply another form of inequality among nations and peoples, but Harris argues that "by participating in world affairs, indigenous peoples have a unique opportunity to share 'indigeneity'" – indigenous values and wisdom used in a modern context – "and influence globalization, instead of being colonized again." In 2003 she will speak at the International Society of Systems Science conference, The Conscious Evolution of Humanity, which will take place on the island of Crete.

Harris has been a supporter of the National Museum of the American Indian since its creation by an Act of Congress in 1989, and she was recently appointed to the Museum's National Council, an advisory group. Harris believes that the museum will "positively change the world's attitudes and stereotypes toward indigenous peoples."

Harris could easily retire with honor. Instead, as she looks at the world, she sees more work to do. "People usually grow conservative as they mature, but I'm more on the leading edge now than I ever was. It keeps me passionate about the issues." The world today offers Harris a far larger stage than Cotton County, Okla., but her grandparents' teachings and the wisdom of the Comanche culture still inform her message. ■

Patsy Phillips (Cherokee) is a development officer for the National Museum of the American Indian.

Every Individual is Important

Segregation was a deeply rooted issue throughout America in the 20th century, and overcoming racism in Oklahoma was every bit as difficult as it was in the South. LaDonna Harris began leaving her mark on the world in the late 1950s, when she helped guide the integration of Lawton, Okla., by bringing Indians, Caucasians, and African Americans together in her living room to find ways to confront racism and oppression for all minorities in Oklahoma. Harris modestly says that her strategy was simple: "Engaging friends, family, bankers, clergymen, Indians, non-Indians – anyone willing to meet one-on-one with individuals – persuaded and influenced people to integrate their businesses." Harris' successful integration campaign strengthened her Comanche belief that "every individual is important, and when people share their ideas they can find a way to approach issues to effect change." For her this was simply a matter of living a Comanche life. When LaDonna and Fred Harris moved to the Washington area in 1964 for him to serve in the U.S. Senate, they lived in Virginia; their marriage was illegal there, under the old segregationist and anti-miscegenation laws.



Photo by Katherine Fogden

In September 2002, the National Museum of the American Indian honored LaDonna Harris (above, second from right) at its Inaugural Pow Wow on the National Mall in Washington, D.C. (see p. 14), for all she has done for her tribe, for Native peoples, and for the United States. "No one is more appropriate than LaDonna Harris to honor for her dedication and commitment to championing critical American Indian issues and gaining important advances for Native peoples," NMAI Director Rick West pointed out. "As a Comanche woman who grew up in Oklahoma, LaDonna understands the needs of Indian Country and has worked steadily, over a lifetime, on behalf of Native communities."



Shakopee Mdewakanton Sioux Community Vice Chairman Glynn Crooks (center), carrying the eagle staff, leads the procession at the Pow Wow's first Grand Entry. Behind him are Native American veterans of war. Photo by Millie Knapp.

Making History,

For two exciting days in September, the National Mall was Indian Country as thousands of dancers, drummers, and visitors shared culture, pride, and celebration in the shadow of the U.S. Capitol

By Jason Ryle

"We've crossed many rivers to come here," said Wallace Coffey (Comanche) as the sun set on another steamy summer day in Washington, D.C. Coffey, of Lawton, Okla., and one of the powwow trail's pre-eminent emcees, was among the thousands of spectators and participants who commemorated a new chapter in the National Museum of the American Indian's (NMAI) history. On the weekend of Sept. 14 and 15, the museum's Inaugural Pow Wow became the largest Native American event ever held on the National Mall while celebrating the continued progress of the rising new Mall Museum.

Following nearly a year of planning, the Pow Wow unfolded as one of the milestones in what promises to be an exciting and monumental few years ahead for the museum and its members. Approximately 20,000 visitors enjoyed two days of festivities in the heart of the nation's capital. More than 400 dancers and 15 drum groups represented some 250 tribes from across Canada, the United States, and Mexico. "The Pow Wow was a wonderful and gratifying coming together of Native and non-Native people to celebrate contemporary American Indian culture," says NMAI Director W. Richard West (Southern Cheyenne). "The presence of so many Native people, who traveled great distances to be a part of this event next to our rising Mall Museum, made the Pow Wow even more extraordinary."

Both Coffey and fellow powwow veteran Dale Old Horn (Crow), of Crow Agency, Mont., served as the event's emcees, providing a bal-



LaDonna Harris (Comanche) (second from left) is honored for her contributions to Native Americans in a traditional "giveaway" ceremony. Photo by Katherine Fogden.

Making Friends

anced mix of cultural information, introductions, and their own special brand of humor that poked fun at cultural differences and misconceptions between Native and non-Native cultures.

The powwow – a Plains-style event incorporating both Northern and Southern Plains traditions – officially begins with the Grand Entry, a procession of dignitaries and dancers steeped in cultural history, color, dance, and music. As the powwow's first Grand Entry of the weekend drew near, hundreds of people stood on either side of the entrance, creating a passage for the dancers to enter the main tent. Inside, approximately 1,200 spectators waited for the historic event to begin.

Before the eagle staff entered the dance area, the Southern host drum, Cozad (Kiowa), played a song to honor those lost in the 9/11 tragedy and the men and woman who worked tirelessly to rescue survivors. Edward P. Plaugher, fire chief of the Arlington County Fire Department, one of the first respondents to the Pentagon crash, represented the heroes while Charlene Cozad (Osage/Potawatomi/Acoma) and Mabel Cozad (Kiowa) stood by his side in a symbolic gesture of support and camaraderie. Black Lodge (Blackfeet), the Northern host drum, then began a song to welcome the dancers and dignitaries as they entered in a clockwise spiral. "They bring with them the culture and diversity of many nations across North America," said Old Horn as the dancers entered the main tent.

The entrance to the dance area faced east, where the U.S. Capitol served as a dramatic backdrop as Shakopee Mdewakanton Sioux Community Vice Chairman Glynn Crooks led the procession. Crooks carried the eagle staff, also known as the "Indian flag," a curved wooden pole wrapped in buffalo fur with eagle feathers adorning the top. Following him were the Seminole Honor Guard, led by Seminole museum director Billy Cypress, and Native American veterans, including Samuel Holiday, one of the original Navajo Code Talkers of World War II.

Orie Platero (Navajo), originally from Crown Point, N.M., and a participant in the intertribal dancing, acknowledged feeling "a great sense of pride" at the event. Standing in regalia near the east entrance, Platero discussed her turquoise and silver necklace – a representation of the growth cycle of the squash – that she wears to every powwow she attends. "It's wonderful to meet so many Native people here in D.C.," she said. "It's not every day this happens."

As the competition and exhibition dances took place inside the tent, hundreds of spectators











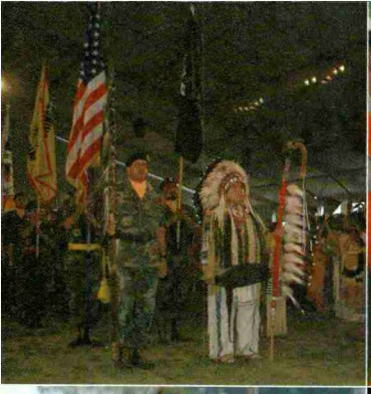


THIS PAGE: *Inset, top right corner: Original Navajo Code Talker Samuel Holiday,78, participated in the first Grand Entry. Photo by Millie Knapp. Center middle: Dancer #31, Allanah Luke (Yakama). Photo by Katherine Fogden. Middle right: Randy 'L He-dow Teton (Shoshone/Bannock/Cree), the model for the Sacagawea Golden Dollar coin and one of four head dancers, smiles on the closing day. Photo by Millie Knapp. Bottom left: Peruvian First Lady Eliane Karp de Toledo meets with NMAI Director Rick West (Southern Cheyenne) who is dressed in full regalia for the Pow Wow. Photo by Millie Knapp. Bottom Right: Mabel Cozad (Kiowa), 4th place, sr. women southern traditional. Photo by Katherine Fogden.*

FACING PAGE: Top Right: NMAI Director Rick West (Southern Cheyenne) is made a Peace Chief in the Southern Cheyenne and Arapaho Tribes of Oklahoma. Pictured with West (third from left) are tribal members (left to right) Bird Runningwater, Gordon Yellowman, and Lawrence Hart. Photo by Jeff Tinsley. Center left: Jackie Tsonetokoy (Kiowa) holds ten-month-old Jalin Goodwill (Dakota/Cree/Kiowa) while Jackie waits to dance. Photo by Millie Knapp. Center inset: Dancer #507 Nimkii Osawamick (Ojibwe), 1st place, jr. boys fancy dance. Photo by Katherine Fogden.

All other photos by Katherine Fogden.










507


13






AUTHENTIC
NAVAJO TACOS & FRYBREAD
DINE' NATION FOODS
FLAGSTAFF, ARIZONA
NAVAJO TACOS
VEGETARIAN TACO
FRY BREAD
FRY BREAD W/ BLUEBERRIES
FRY BREAD W/ STRAWBERRIES
BURRITO
LAMB STEW W/ FRY BREAD
BUFFALO WRAP
BUFFALO PATTY ON FRY BREAD
NEW MEXICO CHILI STEW W/ FRY BREAD
HOT COFFEE





Photos by Katherine Fogden.

outside enjoyed the arts and crafts of the vendors set up on the terrace of the nearby National Air and Space Museum. Many other visitors also waited patiently in line to sample powwow fare such as fry bread and Indian tacos, even when rain arrived on the second day. From the outset, the Pow Wow's popularity was evident with the full bleachers and the enthusiastic crowd, enraptured by the spectacular dancing and drumming, cheered loudly for each performance.

Enjoyment of the powwow was not limited to those in attendance on the Mall. Listeners worldwide could follow the festivities and hear the singing via the Internet. American Indian Radio On Satellite (AIROS) broadcast to 10 Native community radio stations and on the Web to listeners in Australia, Belgium, China, England, Germany, Italy, and Spain. Caleb Strickland (Lumbee), community services program assistant, said it was the most successful radio remote broadcast ever for AIROS.

Midway through the first day, LaDonna Harris (Comanche) was honored for her lifelong work on behalf of indigenous peoples worldwide in a "giveaway," a traditional expression of gratitude that involves an honor song and gift giving (see p. 10). As founder of Americans for Indian Opportunity (AIO), Harris strives to develop leadership among indigenous youth, providing them with invaluable experiences, both traditional and professional. In conjunction with the giveaway, a group of Maoris from New Zealand – ambassadors visiting as guests of the AIO program – performed traditional songs and dances in her honor.

Eliane Karp de Toledo, the first lady of Peru, watched the festivities and giveaway with a sense of community. An advocate of indigenous rights and issues in Peru, where 70 percent of the population is Native, Karp expressed a feeling of belonging to the Pow Wow. "It is as if we are part of a larger family," she said. "It is comforting to know we are not alone in our interests and issues. We share similar cultural values, especial-

ly ones of collectivity and respect."

Also honored on Saturday was NMAI Director W. Richard West. A member of the Cheyenne and Arapaho Tribes of Oklahoma, West's recent naming as a Peace Chief by his tribe was publicly acknowledged. Gordon Yellowman (Cheyenne and Arapaho), a tribal spiritual leader, presented West with a warbonnet and an 1801 Peace Medal that had been presented to the tribe by Lewis and Clark on behalf of President Thomas Jefferson. A traditional Cheyenne dance followed the ceremony.

Amid a crowd of whirling feathers, jingle dresses, and an enthusiastic audience, Old Horn reflected on the powwow's importance. "I'm pleased that a part of our Native way of life is so readily accepted by the people of D.C. and other visitors," he said. "Hopefully this little glimpse leads to a better understanding of Native cultures and the diversity in America."

Old Horn's hope for the powwow was exemplified in one particular young face – one of many children on the Mall. Eight-year-old Caroline Butler came from nearby Maryland with her family to learn more about Native Americans for a school project. It was her first time at any Native American celebration, and she came away with one of the most important lessons of the powwow and one of the tenets of Native cultures: respect. "I learned you don't call the outfits 'costumes,'" she said with a broad grin. "They're called 'regalia.'"

As the final day was drawing to a close, Randy'L He-dow Teton (Shoshone/Bannock/Cree), the model for the Sacagawea Golden Dollar coin and one of the four head dancers, smiled with enthusiasm about her two-day experience. "I was very honored to be asked to join this historic powwow as a head dancer," she said. "I've really enjoyed myself and am very pleased with the number of dancers and the great drums. If there is another one, I would very much like to be a part of it again."

Before the closing song on the final day, visitors were welcomed to join the dancers at the intertribal, an "open call" to dance. As Cozad played the final song and the eagle staff was carried out followed by hundreds of dancers, Wallace Coffey encapsulated the visual spectacle of the scene as well as the powwow itself: "We don't have to say anything," he said. "The music and the dancers say it all." ■

Jason Ryle (Anishinabe), from Toronto, Ont., is a frequent contributor to American Indian.



Photo courtesy Washington Times

Virgil Crossguns ~ 1942-2002

"It's a once in a lifetime opportunity! I'll see you in Washington, D.C.!" With this enthusiastic recorded telephone message left for several relatives, Virgil Crossguns embarked on a cross-country cultural odyssey to the National Museum of the American Indian's Pow Wow.

By all accounts, Virgil Crossguns, a member of the Blackfeet Tribe of Montana, may well have been the Pow Wow's most eager dancer and supporter. Museum staff members vividly recall that Crossguns was among the first to telephone about the event so he could begin planning the journey from his home in San Francisco, Calif.

Sadly, Virgil Crossguns, 60, died of a heart attack on September 14 at George Washington University Hospital after competing in the Men's Senior Northern Traditional dance competition. "We offer our prayers and condolences to the Crossguns family," said NMAI Director Rick West. Pow Wow dancers offered a traditional Blanket Dance on the night of September 14 that raised nearly $4,000 for the Crossguns Family. During a Blanket Dance, dancers and spectators toss money onto the blanket to help an individual or family in need.

"This is history," Clyde Crossguns recalls his uncle telling him about the significance of the September 14-15, 2002 Pow Wow held on the National Mall adjacent to the rising National Museum of the American Indian (NMAI). "This is an historical event," Virgil Crossguns continued, referring to the Pow Wow's location in front of the U.S. Capitol and next to the future museum that holds so much promise for Native America. "In reality, he did make history. He made the newspapers," said Clyde Crossguns, referring to the fact that Virgil Crossguns was featured both in a *Washington Post* column and in a *Washington Times* photograph during the Pow Wow period.

"The purpose of this powwow is to teach others about our culture, especially the children," Crossguns told *The Washington Post*. "We believe that when there is fellowship, there can be friendship. And friends respect one another." Crossguns's high profile comes as no surprise to his nephew. "He was a man who could reach out and touch people's lives in a few minutes. He came from a famous Blackfeet family. His great-great-great Grandfather was Whitecalf, who died in Washington, D.C. in 1903."

Virgil Crossguns, who worked as a licensed vocational nurse at the California Pacific Medical Center of San Francisco, came to the powwow circuit, as the world of frequent powwow participation is termed, just three years ago, according to his nephew. Crossguns learned traditional dancing and how to make his regalia through the Medicine Warrior Dance Troupe of Oakland, Calif., which was formed so that Bay Area Indian youth and others remain connected to Native culture. The dance troupe held a feast in memory of Crossguns on Sept. 23, the day he was laid to rest in Cypress Lawn Cemetery in Millbrae, Calif. Crossguns is survived by his wife Jereezan Ada June Crossguns. "He was a really wonderful special man," said Lavina Crossguns, the wife of Clyde Crossguns. "Those kind of people come once in a lifetime."

– Thomas W. Sweeney



Photo courtesy of the Natural History Museum of Los Angeles County

Joyce Growing Thunder Fogarty War Shirt: "She has set a standard in the world of contemporary beadwork." – Ellen Taubman, the former director of Sotheby's American Indian Art Department

Fantastic Four

Through their devotion to artmaking and, in some cases, the courage to overcome seemingly impossible obstacles, these four exceptional artists have given the world the tremendous gifts of their artistic vision and their cultural pride

Native artists from diverse nations build on traditions and sometimes start their own. Some begin their artwork as a hobby without realizing that their pastime will lead to the revival of Native art forms found only in museums. In some cases, hardships force others to look inward, to seek the artist in themselves. However inspired, Native artists strive for excellence in their chosen field and draw on both historical and current trends. For some, basketmaking, beadwork, and painting drive the passion in their hearts as they look at the world around them and find their muse in killer whales, plunging gorges, or life on a river. Love of art, tradition, and life all spring forward in the stories of artists Joyce Growing Thunder Fogarty (Assiniboine/Sioux), Tyree Honga (Hualapai), Pat Courtney Gold (Wasco), and April White (Haida).



Photo by Richard Peterson

Joyce Growing Thunder

By Richard Peterson

Before the intense southwestern sun rises on the Sante Fe Indian Market, the only light piercing the darkness comes from the flashlights of Indian art collectors camped outside Joyce Growing Thunder Fogarty's booth. Over the years, Fogarty (Assiniboine/Sioux) has become known for her highly detailed beaded war shirts, horse martingales, and dolls. She has gathered a loyal following of collectors, patrons, and curators from across the nation. Most of her items are sold minutes after the market opens at 8 a.m. Most people would not believe that this quiet, soft-spoken woman, always with a plate of beads in front of her, has made a lot of noise in the Indian art world.

"She has set a standard in the world of contemporary beadwork," says Ellen Taubman, the former director of Sotheby's American Indian Art Department, who now works as a consultant to collectors and organizes exhibits in the New York City area. "She doesn't really talk about her work or herself, but she puts a lot of thought into her projects before expending the time and effort into making them."

Fogarty has beaded since she was 15 years old. Growing up on the Fort Peck Indian Reservation in northeastern Montana, she was heavily influenced by her grandparents, Ben and Josephine Gray Hawk (Sioux), and many other elders known on the reservation for their beaded buckskin dresses, clothing, and other items. Beading was just a hobby for her until the 1970s, when she figured she could make a living at it. She beaded a baby carrier that netted her $1,000, a pittance compared with the prices she currently commands. "I didn't intend for this to be a career – it just happened."

One of her most challenging projects was a buckskin war shirt with elaborate quillwork commissioned by a New Orleans physician. The shirt was quite large, for a larger man, and it took several months to complete.

Her beaded designs and colors are inspired by the works of beaders she grew up watching. "I've always made myself familiar with the old traditional designs," Fogarty says. She primarily uses beads of size 13 or higher, some of the smallest available, to create dragonflies, morningstars, tipis, and horses on her projects. These beads are smaller than the ones used on powwow outfits.

Ted Coe, an author and former director of the Nelson-Atkins Museum of Art in Kansas City, Mo., and curator of the 1985 exhibit, *Lost and Found Traditions: Native American Art, 1965-1985*, says Fogarty's use of traditional designs shows that she inherited the history of her people. "She uses the old type of designs, and they seem to be as alive as anything in the past." Coe is now based in Sante Fe and is writing a book on Indian art featuring Fogarty.

Fogarty is the first artist in the 75-year history of the Sante Fe Indian Market to receive three Best of Show awards for her beaded items, including a porcupine-quill war shirt and a fully beaded horse martingale. The artists and curators who judge the show have also given her awards for her beaded dolls, war shirts, and other items. She recently withdrew from the market's annual competition and occasionally serves as a judge for the August event, which attracts the top Indian artists and collectors from throughout North America. But there's no shortage of Fogartys being awarded ribbons at the market – Joyce's daughter, Juanita Fogarty, consistently places in the top seven.

Some of Fogarty's beaded items have been exhibited by the Smithsonian's National Museum of Natural History, Sotheby's auction house, the Los Angeles Museum of Natural History, and the Baseball Hall of Fame in Cooperstown, N.Y., which exhibits the beaded horse martingale that won the top award at the Indian Market.

Fogarty also beaded some of the powwow dance outfits for her children – Juanita, Darrell, George, Roger, and Jack. Lately, she's been creating dolls in beaded outfits. "I'm not doing as many bigger pieces as I used to, and I'm busy with a lot of orders for dolls," Fogarty says. With the cold Montana winter coming up, she'll have plenty of time to stay indoors to devote to her beadwork. "Her work is superb," Taubman says. "It's all technically perfect." ■



Photo by Patricia Cordell

"I couldn't really see anything if I thought about it, but whenever I paint I go into this place within myself that is so comfortable..."

April White

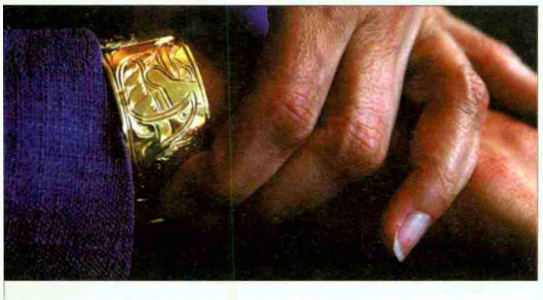
By Kara Briggs

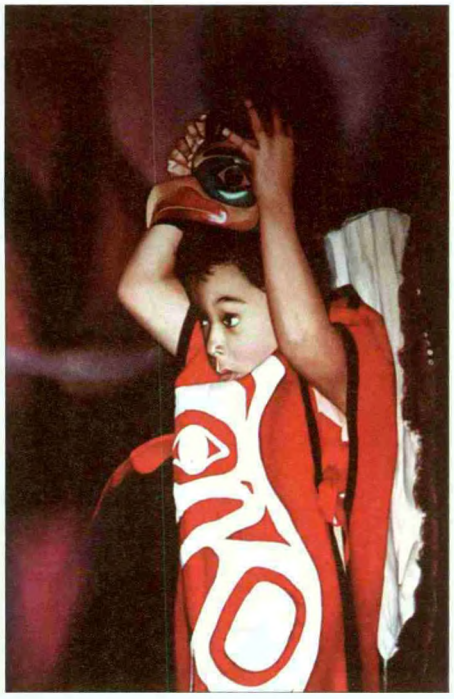
April White's one good eye looked out on a fog of its own making. For 15 years she had painted watercolors of killer whales, totem poles, and longhouses on Haida Gwaii, her people's name for the Queen Charlotte Islands off Canada's Northwest coast. A geologist by training, the award-winning Haida artist from the Massett Band had built an international reputation. Her work is defined by realistic natural scenes with surreal elements, such as a killer whale's tail, emerging from the sea, tattooed with the designs of her Haida background.

But at age 39, in the spring of 2000, White was diagnosed with posterior subcapular cataracts in both eyes. These cataracts develop rapidly in people of any age and are usually related to medical conditions such as diabetes. For White, who was otherwise healthy, the occurrence was a mystery. As the cataracts progressed, White became legally blind. She was unable to drive, unable to read, and unable to distinguish true colors.

White came to art as a young geologist mapping rock deposits in the British Columbian wilderness for mining companies. She bought herself watercolor paint and paper, which she figured would be easy to carry, before leaving in 1982 on her first geology job. The 22-year-old White felt a drive, bordering on what she called "obsession," to create art. After she had been







Photos by Patricia Cordell

Clockwise from top: Edenshaw Potlatch Dancer; In the Beginning; Eaglet's First Flight; *An engraved bracelet made for April by her uncle (her great grandfather is the famed Haida artist Charles Edenshaw).*



painting for four years, art buyers wanted more of her work, and she quit full-time geology work in 1986. "I felt I had to make a decision between geology and art," she said. "One painting of a killer whale coming out of the water was a transition piece. All souls resort underneath the water after death in Haida belief. Coming out of the water is a rebirth – literally, breaking the surface and going from one world to the other."

White is the great-great-granddaughter of famed Haida artist Charles Edenshaw. Her ancestor was known for carving precious metals and argillite, a soft shale that comes only from land on the Skidegate Band's Reserve on the Queen Charlotte Islands. Before he died he told his family that he wanted to give "the gift of his hands" to his descendants. Years later, as White began losing her sight, his gift emerged in her even more strongly than before.

Although her sight was fading, she decided to challenge herself to a painting that would have been difficult for her even under normal circumstances. In *The Edenshaw Potlatch Dancer,* she painted a man dancing under a blanket decorated with reams of white fringe. White objects are uniquely demanding for artists who work in watercolor because the white areas are the unpainted paper, with the paint carefully applied around them. She determined that this painting should be large, 35 inches by 40 inches, a more expansive size than most watercolor paintings are. She picked an entirely new palette of bright colors instead of the misty grays and browns of her birthplace, Haida Gwaii, which characterized her earlier work. She thought that a handheld geologic-magnification lens would help her to see the details of her work.

She soon realized that despite the magnification, her eyes couldn't help her. "I couldn't really see anything if I thought about it," she said. "But whenever I paint I go into this place within myself that is so comfortable. When I went there it was like I could see. It was absolutely amazing when I first sat down to work. I couldn't see until I let my brain go into that place, and then everything was clear." Her natural vision had faded into "a haze of color and very indistinct shapes" when her eyes rested on the piece. She believes that she was tapping into her subconscious, using spiritual eyes to paint the vision in her mind.

On the last weekend in May 2000, *The Edenshaw Potlatch Dancer* won first place for watercolor at Portland's Indian Art Northwest. A month later, a successful surgery restored her sight. In August the painting took second place from the Southwest Indian Artist Association at the Sante Fe Indian Market.

Relating her experience while she sat in her Wind Spirit Gallery in Powell River, B.C. last summer, White, now 43, wanted to call it a "miraculous recovery." But she stopped herself, because it wasn't. White's vision as an artist has grown since the recovery of her sight. She has undertaken longhouse scenes, like *Eaglet's First Flight,* a boy dancing at a potlatch, and *In the Beginning,* a girl in white raven regalia. But White believes the greatest prize came when she viewed *The Edenshaw Potlatch Dancer* with her eyes for the first time. She found that her hands had faithfully painted the vision in her spirit. "What it said to me is that this is truly what I was meant to be doing and that my vision for the artwork is much more than eyesight." ■

Tyree Honga

By Betty Reid

Tyree Honga can't wiggle his toes, swing his legs, fold his knees, or grip a plastic pen. Paralyzed from the neck down, the 38-year-old Hualapai man relies on a "puff-and-sip" electrical wheelchair for transportation. His very breath of life depends on a ventilator. But attach a pen onto a mouth wand, park the wheelchair before an artist's easel, and Honga's artistic work emerges.

"There's really not much else to do. It's too hot to just be sitting. Drawing gives me a little freedom – not to think about being in my chair," says Honga. The faint sound of a red ballpoint pen is heard, gently sliding on the paper, as Honga painstakingly draws a red stripe on a powwow dancer suited in red, white, and blue. "It's some guy I saw in a paper," says Honga, whose ideas are derived from newspapers, magazines, television, or movies.

Honga lives in Room 228 at the John C. Lincoln Hospital & Health Center's Bryman Care Center in Phoenix, Ariz. His room could be in a college dormitory, with its twin waterbed and a TV. Reggae legend Bob Marley croons on the stereo. A great seal of the Hualapai Nation flag adorns a wall above the bathroom door. A poster of Clint Eastwood glares from a sea of Honga's family photos pinned to the bedroom walls.

The Hualapai artist arrived at the Bryman Care Center in 1990. After a truck flipped on a reservation road, crushing his spine, Honga would never again feel the sleek coat of a horse with his palm, a second-nature ritual that he repeated since the age of five, when he climbed on the bare back of a mustang named Nancy.

Before Bryman Center, the young Hualapai man had flirted with life by riding broncos in rodeos and staring in the eyes of raging wildfires as a firefighter. He had planned a future on his father's cattle ranch in northwestern Arizona. Today, using the power of his breath, combined with art classes provided by the Bryan Center, Honga etches out a new life in the city – one line at a time.

Art teachers encouraged him to draw from his memories. Portraits and pictures of horses and rams became part of his portfolio. Teachers also discovered that he had an uncanny ability to draw without much planning. "Most artists plan their composition with a pencil or a thumbnail sketch. Tyree has the plan in his head and goes to it with ink," says Sandy Brooks, art instructor at the center.

In earlier days, Honga kept fit by jogging on the rim of the canyon. A memorable run involved delivering a handmade crown to the canyon bottom, where the Havasupai, a neighboring tribe, live. "Did you know, in my teens I jogged down Havasupai Canyon during the annual Peach Festival with a beaded crown for the tribal queen?" Honga says. "I had a deadline – I made it before they chose the queen."

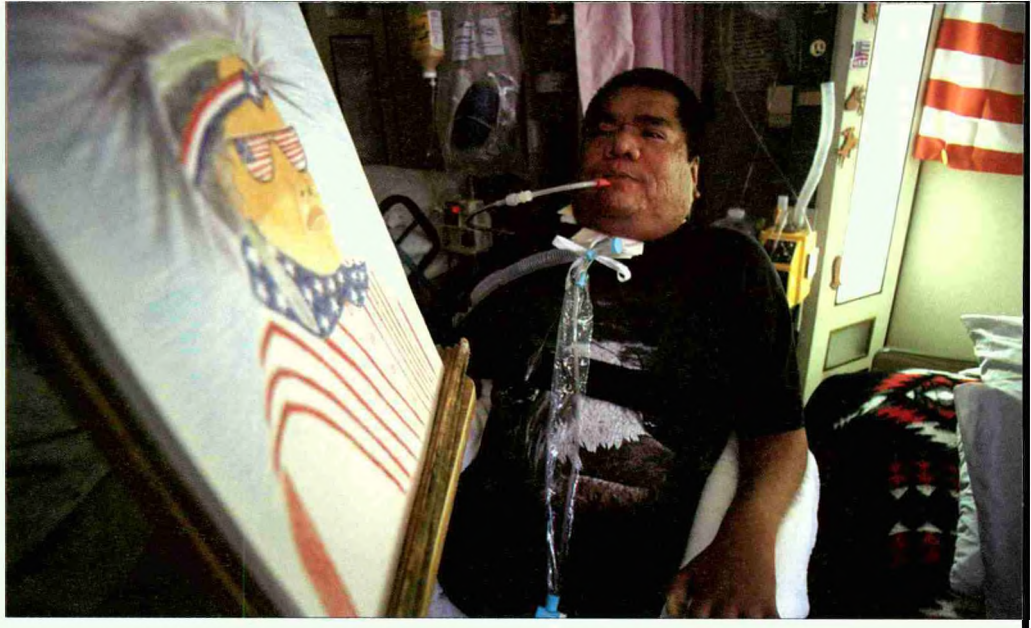


Photo by Donovan Quintero

Tyree Honga (Hualapai) in his room/studio at the Bryman Care Center.

An even tougher feat today for Honga involves controlling the mouth wand, a tool he started learning to use in 1993. He bites down on the wand and moves the pen up and down. He continues to work toward stabilizing the pencil-shaped object with a Bic pen attached to the tip.

Landscapes of home – a sprawling ranch in Peach Springs on the jagged southwestern edge of the Grand Canyon, where he grew up with six siblings as members of Hwal'bay or "People of all Pines" – appear in his artwork. Peach Springs, the capital of Hualapai Nation, is 50 miles east of Kingman, Ariz., on historic Route 66. In his mind's eye, he sees the plunging gorges of the Grand Canyon. They are special places, such as Milkweed Canyon, known for its tenacious plants that cling to red-brown washes that flow only in times of heavy rain. "These are places I remember and I just put it down," Honga says. "I look at a blank page, and it just comes out, color by color, canyon by canyon, rock by rock." Much of Honga's work is sold at an annual art show at the center. Each piece sells for $200 to $400.

Sunlight colors the canyon's desert varnish walls a faint yellow, charcoal gray, or red. Animals that claim the canyon as home trek up its mile-high walls onto the flat high desert land above, broken by red and tan buttes. Honga remembers seeing a herd of rams graze on the rim. Another time, he saw an eagle soar against cobalt blue skies.

An artist could put a paintbrush, instead of a pen, to canvas and draw the animals of the rim, but Honga knew that painting would turn into a messy job. He is aware of his limitations and enjoys working in peace. "If I painted, I would have to have someone around at all times to help me with a paintbrush. But with a pencil, I don't have to wait for anybody. I just draw." ■

Pat Courtney Gold

By Kara Briggs

Pat Courtney Gold, a Wasco basketmaker whose work is displayed in the British Museum, came to weaving late in life. Previously she spent 30 years as a mathematician, devising computer programs to solve problems such as analyzing air pollution in Portland, Ore., and determining the strength of wires necessary to transport electric power in the winter, when there may be ice on the wires, from hydroelectric dams on the Columbia River to cities in Southern California. In her free time she taught math at Mount Hood Community College in a Portland suburb and taught Native American high-school dropouts in an evening program aimed at getting them to drop back into school. But she never suspected that her mastery of mathematics and geometry would lead her to the heart of her tribe's salmon culture.

She left her career in 1990, believing that she had hit the glass ceiling, but once retired she began looking for a way to make some income in Scappoose, Ore., a little town 25 miles west of Portland. One day her sister, B. K. Courtney of Warm Springs, Ore., telephoned with news of a class where they could learn to weave "sally bags."

The class was taught by Mary Dodds Schlick, who wrote *Columbia River Basketry: Gift of the Ancestors, Gift of the Earth* after learning to weave from elders on the Yakama and Warm



Photos by Patricia Cordell

Above: Gambling & Medicine Bags. The Wasco often wore medicine and gambling pouches. The gambling pouch at left is decorated with a strand of trade beads made in Italy and the long, rare dentalium shells. The medicine pouch at right has a woven strand, a fish vertebrae, a fish charm, and the pattern of a sturgeon which is symbolic of strength and longevity. Inset: Pat Gold in her Scappoose, Ore. studio begining a new storage Sally Bag made of cattail leaves and dried raffia.

Springs reservations. For Gold, who is originally from the Warm Spring Reservation on the eastern flanks of the Cascade Mountains in Oregon, it was an opportunity of a lifetime. As a child in the 1940s and 1950s she had known no one who wove the kind of Wasco baskets that she saw in museums. "Sally bags" is the term that settlers gave for *schkully*, the Wasco word for the tribe's twined cylindrical baskets.

These baskets are so tightly woven that they feel almost like fabric. They are still used today when Wascos or related Columbia River tribes harvest roots in the spring and huckleberries in the late summer. Wasco baskets were unique among Columbia River tribes for their geometric designs and depictions of life on the Columbia River, often including fish, fishermen, and nets.

After the class Gold and her sister formed a company, the Sally Sisters, and began weaving baskets for a Portland-area gift store chain called Made in Oregon. The extra income helped, but something more profound was happening to Gold. "I realized I had a knack," she says. "I could hold images in my mind and then weave them. When I weave I feel like the designs are being handed to me by the ancestors." Innovations for baskets and their designs began coming to her in dreams. One dream gave her the idea for the doubled-walled baskets for which she is known. She weaves different designs on the inside and the outside using a single set of warps.

Gold believes she has many teachers for her baskets, including Schlick as well as her own dreams. Her most influential "teacher" is a basket, now in Harvard's Peabody Museum, that Lewis and Clark bought from the Wasco two centuries ago. Gold toured the Peabody's collection in the middle 1990s, and she was able to take the basket in her arms. Although a team of curators surrounded her, she felt as if she were having a private meeting with a close relative. "I swear that a story came to me," Gold says. "I realized that the faces were our ancestors. It's our fishing that connects us." These faces have become a staple of Gold's work. Dozens of stylized geometric faces with unique expressions cover the midsection of many of her baskets. She also frequently recreates the geometric pattern between the faces, which she realized was modeled on the gill nets that Columbia River tribal families have used for thousands of years to catch salmon. Gold knew the pattern because she had helped her relatives mend the gigantic nets, which are often 200 feet wide.

Gold's baskets tell stories of life on the Columbia River and of the fish and animals along the river. Sturgeon, an ancient fish, are used on many historic Wasco baskets to denote strength. In Gold's rows of sturgeon is a contemporary image of Hanford sturgeon – Hanford sturgeon are fish deformed by radiation poisoning from the Hanford Nuclear Reservation, upstream from the Wasco's home on the river.

Gold comes from a fishing family and gathers most of her weaving materials from nature. She rolls the brown cottony fiber from dogbane into a rope by rubbing it on her thigh. "Every weaver becomes an environmentalist," she says; weavers the world over hold fibers in their hands, rub them on their legs, and often slip them in their mouths for moisture. The oil from a weaver's skin and moisture from a weaver's mouth change the fibers, giving some shape and others pliability.

In 1994 Gold was one of the founders of the Northwest Indian Basketmakers Association, which advocates for the rights of tribal weavers to gather natural materials and negotiates with government agencies, such as the U.S. Bureau of Land Management, to hold off spraying herbicide until tribal weavers can gather their supplies.

Bill Mercer, curator of Native American art at the Portland Art Museum, says that Gold is considered a traditional artist because of her work to revive the ancient Wasco style of weaving. Yet Gold thinks of herself as an innovator as well. She uses natural fibers traditional to Wasco weaving and also contemporary materials such as cotton and chenille. As a National Museum of the American Indian Native Arts Program research fellow in 1998, Gold researched Wasco history and culture by examining baskets, carved bone, horn and wood items, and cordage for basketry and fishnets.

Gold teaches Wasco weaving whenever she can, at institutes like Crow's Shadow on the Umatilla Indian Reservation near Pendleton, Ore. She wants to pass this legacy on to future generations. Among the Wasco, only she, her sister B. K. Courtney, and Arlene Boileau, a mental health counselor, weave. All took the same class 11 years ago.

Gold hopes there will never be another generation of Wascos like hers who grow up not knowing the Wasco legacy of weaving. When she was a child Gold believed that the only Wasco baskets she would see in her lifetime were in museums. She still goes to museums to see the baskets, but now many of them on display are her own. ■

Richard Peterson (Assiniboine/Sioux) is a freelance writer and former newspaper and magazine reporter living on the Fort Peck Indian Reservation in Montana. Betty Reid (Navajo) is from Bodaway, Ariz., and lives and works in Phoenix. Kara Briggs (Yakama) is a reporter at The Oregonian, *in Portland, Ore., and a former president of the Native American Journalists Association. She lives in Portland and Spirit Lake, Idaho.*

Ayacucho Gourds

Exquisitely engraved Poma gourds reveal a rich cultural legacy as old as the first traces of civilization in the Peruvian Andes



Photo by Roger Whiteside

By Carmen Arellano

"I want our children to remember us by keeping a document about the life of their parents," says Delia Poma (Wanka-Quechua) about gourd decoration. Poma practices gourd engraving in Cochas Grande, a village in Peru 12,550 feet above sea level. The artistic tradition that Poma learned at her father's knee is as old as the first traces of civilization in Peru. The oldest known decorated gourd, excavated along the coast in an archaeological site called Huaca Prieta, dates from around 4000 B.C. Poma's masterpiece gourd is like a book that compiles the cultural knowledge of her people and documents the Wanka-Quechua world.

The art was widespread throughout the Andes until the 19th century. Gourd makers today practice in only two places in Peru: Piura in the north and Cochas in the central highlands. The most elaborately engraved gourds are found in Cochas, near the city of Huancayo. Cochas gourds are renowned for their finely detailed scenes of daily life. The people from Cochas learned this style of gourd design from the people of Ayacucho, a province to the south of Cochas Grande, where the tradition is now lost. Decorative gourds were developed from 19th-century Ayacucho scenes of traditional events and festivals and a traditional way of life. Samples of the Ayacucho gourd tradition and artistic style produced in the 19th century could still be seen in the Museum of the Cultures in Lima, Peru, until 1994. Now the museum is closed.

The ecology of the Andes changes from altitude to altitude and impacts Andean cultivation and, in turn, life itself. Poma's artistic expression reflects life at a specific level or altitude, called *sallqa*, where people's activities are shaped according to environmental adaptation. A visual report of the *sallqa* native ecology includes indigenous birds like the *urcush* (Andean dove), *tuku* (owl), and *yana uma* (duck). Typical agricultural products of the *sallqa*, such as potatoes, tubers, and wheat, are depicted on gourds from the seeding to the harvest; the potato planting cycle is a common theme. Other gourd imagery includes scenes of cattle raising, the whole process of weaving, and the herdsmen's life in portrayals of courtship, marriage, and childbirth.

Behind the pictures of daily life are more symbolic meanings. To understand the symbolism, the viewer reads one scene and then associates it with former ones. As a general orientation to begin reading the gourd, the scenery of human life serves as analogy to the other images, such as the planting cycle. Poma's childbirth scene symbolizes not only the start of the reading, but also the beginning of human life and of the agricultural and cattle-raising cycles. All three scenes – childbirth, agriculture, and cattle raising – show birth, the span of life, and death, whether of a child, a crop, or an animal. The natural order of life for all living things links them together. Poma's engravings ensure that her people's culture and history will live on. ■

Dr. Carmen Arellano (Quechua) is an assistant curator at the NMAI.

The oldest known decorated gourd dates from around 4000 B.C. Poma's masterpiece gourd is like a book that compiles the cultural knowledge of her people and documents the Wanka-Quechua world.

Engraved gourd, c. late 20th made by Delia Poma, diam. 12.4 cm, height 22 cm. (25.9614.000). Finely carved gourd with top depicting scattered agricultural tools and some birds. Bottom part showing several scenes of agricultural and cattle raising activities as well as weaving and scenes of the human life cycle.

Coyote's Place





Winter has come again! Recently, I visited Ganondagan in upstate New York. It is the only historical site in New York State dedicated to Native Americans. Ganondagan was the principal site of the Senecas in the 17th century. Today, many people visit Ganondagan to learn about Seneca history and culture. The Senecas are one of the six nations of the Haudenosaunee or Iroquois Confederacy. The other five nations in the confederacy are the Oneida, Onondaga, Mohawk, Cayuga, and Tuscarora. While at Ganondagan, I learned many new things about Iroquois life, like what a longhouse looked like and how the deer were used, and about Iroquois games, such as the snow snake game.

Snow Snake

A snow snake competition will be held at Ganondagan this winter. Contestants take turns throwing snow snake sticks to see who throws the farthest. One end of a stick looks round, like the head of a snake. The smooth sticks measure two to six feet long and are three-quarters of an inch thick. The track can be a mile long.

By Shawn Termin & Johanna Gorelick



Photo by Millie Knapp

Meet My Friend

My friend Jeanette Miller (Mohawk), program director for Friends of Ganondagan, took me around Ganondagan and told me about animals like the deer that live there. Jeanette told me that deer provide food, and she explained how the other parts of the deer are still used today. I'm wearing a new jacket made from deer hide. Did you know that toys like sleds can be made from the parts of a deer?

L-R: Kaweh Dailey (Anishinabe), Angel Jimerson (Seneca), Segwon Dailey (Anishinabe), and Jeanette Miller (Mohawk)

THE MANY WAYS NATIVE AMERICANS USED THE DEER



Bones and antlers - The tips are worn as pendants. They are also used for awls and points for spears.

Deer hair - Sometimes used to decorate clothing.

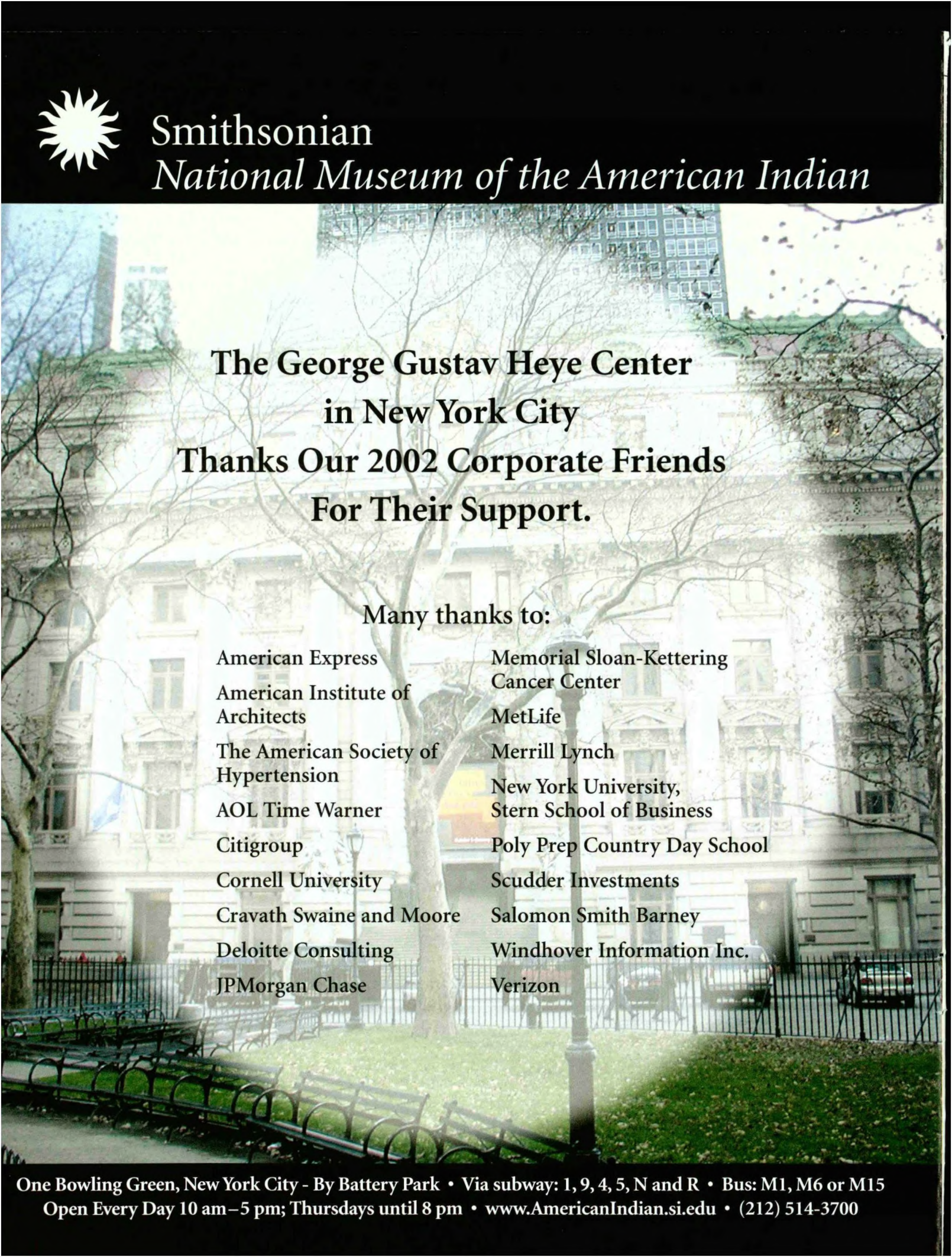
Tanned deerskin - Used to make clothing, including leggings, shirts, dresses, and moccasins.

Jawbone - Ideal to use as a scraper for removing corn from the cob.

Bone slivers - Sometimes used as needles.

Hoofs - Used as dance rattles.

Hollow long bones - Used to make musical instruments.



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CALENDAR *of* EVENTS

NOVEMBER-DECEMBER 2002, JANUARY 2003

EXHIBITIONS

GREAT MASTERS OF MEXICAN FOLK ART FROM THE COLLECTION OF FOMENTO CULTURAL BANAMEX, A.C.

Through March 15, 2003

Featuring more than 600 masterworks from all 31 states of the Mexican Republic, this exhibition offers a comprehensive view of the most exceptional contemporary folk art of Mexico. Nearly 200 master artists draw from their ancestral traditions, dating back more than 1,000 years in some cases. The artists employ a vast array of materials, including clay, wood, straw, leather, feathers, silk, cotton, metals, and stone. This traveling exhibition is organized by Fomento Cultural Banamex, A.C. and has been made possible by the generous support of Banamex Citigroup, Corona Extra, CONACULTA (National Council for Culture and Arts), Tequila Herradura, and Aeromexico. A catalog is available in the museum shop for $85.00.

THE EDGE OF ENCHANTMENT

Dec. 15 - Summer 2003

This exhibition presents people from Native communities of the Huatulco-Huamelula region of Oaxaca, Mexico, speaking passionately about their lives, families, histories, beliefs, and dreams.

THE NEW OLD WORLD

Antilles: Living Beyond the Myth

Nov. 8 - April 13

This exhibition of photographs by photographer Marisol Villanueva explores the contemporary lives of Taino and Caribe communities living in the Caribbean.

PUBLIC PROGRAMS

DAY OF THE DEAD

Nov. 2, noon - 4 p.m., Museumwide

Celebrate our ancestors on El Día de Los Muertos. Join us in a day of activities, featuring Carlomagno Pedro Martínez, a clay sculptor whose work is featured in Great Masters of Mexican Folk Art. *This program is generously funded by the Ringing Rocks Foundation and presented in collaboration with the American Indian Community House.*



Photo by Arturo González de Alba

Feline*, 1997; Wood: carved, painted by Manuel Jiménez Ramírez. Part of the exhibition *Great Masters of Mexican Folk Art from the Collection of Fomento Cultural Banamex, A.C.

THE CELLICION FAMILY

Nov. 15, 2 p.m.
Nov. 16, 1 and 3:30 p.m.
Rotunda

Celebrate Native American History Month with the Cellicion Family, a traditional dance troupe from Zuni Pueblo.

LAND CLAIMS AND SELF-GOVERNMENT IN CANADA: THE NISGA'A'S STORY

Nov. 21, 6:30 p.m., Auditorium

Chief Joseph Gosnell, Nisga'a tribal president, and Tom Molloy, Q.C., chief federal negotiator of the Nisga'a and Nunavit treaties, examine the far-reaching implications of recent Canadian land claims. Presented in collaboration with the Canadian Consulate General.

DAY FOR HEALTH AND HEALING

Dec. 5, 6 p.m., Collector's Office

Bernardo Esquer López (Mayo-Yoreme) discusses the traditional medicinal practices of his community.

MUSIC AND DANCE BY YEU MATCHUC

Dec. 6, 7, and 8, 1 - 3 p.m., Rotunda

Yeu Matchuc (Mayo-Yoreme), an indigenous music and dance group from the city of Guasave, Sinaloa, performs traditional music from northwestern Mexico. This program is generously supported by the Roy R. and Marie S. Neuberger Foundation, Inc.

CONVERSATIONS WITH DREW HAYDEN TAYLOR AND DON KELLY

Jan. 30, 6:30 p.m. , Auditorium

The Canadian Consulate General presents the popular lecture series Conversations With, *featuring playwright and filmmaker Drew Hayden Taylor (Ojibway) and Don Kelly (Ojibway) in an open dialogue on Indian Humor!*

MAYAN FRIENDSHIP BRACELET FAMILY WORKSHOP

Nov. 14, 4:30 - 6 p.m.
Orientation Room, first floor

Learn about the daily lives of Mayan families in Guatemala and learn to make friendship bracelets with master weaver and NMAI cultural interpreter Juanita Velasco (Maya). Pre-registration is required. Call (212) 514-3714.

OAXACAN CERAMIC ARTIST TALK

Nov. 18 and 19, 2 p.m., Rotunda, second floor

Ceramic artist Angélica Vásquez Cruz will speak about the many influences that shape her work: her indigenous Zapotec culture, Mexican history, and the rights and talents of women.

OAXACAN WOODCARVER PRESENTATION

Dec. 2 and 3, 2 p.m., Rotunda, second floor

Woodcarver Jacobo Ángeles Ojeda will speak about his process of creation and interweaving the values and beliefs of his indigenous Zapotec community.

TRADITIONAL MEXICAN TOYS

January 11, 11-1pm
Jan. 18, 11-1pm
Education Classroom, second floor

In collaboration with the Mexican Cultural Institute of New York, Mexican artists Ernesto Calderon and Luis Martin will teach young participants traditional techniques of making Maria dolls and self-portrait dolls in this hands-on workshop. Pre-registration is required. Call (212) 514-3714

ART TALK

Jan. 10, noon - 1 p.m.
Video Viewing Room, second floor

Pawnee/Osage artist Norman Akers, featured artist in the American Indian Community House exhibition Native American Artists/Scholars: Speaking for Ourselves in the 21st Century, *discusses his art.*

MEXICAN PAPER ROD PUPPETS FAMILY WORKSHOP

Jan. 23, 4:30 - 6 p.m.
Jan. 25, 11 a.m. and 2 p.m.
Education Classroom, second floor

Learn about the historical origins of paper rod puppets and their ties to Mexican/Latin American tradition, and how to make them, in this hands-on workshop led by Mexican artist Miguel Cossio. Pre-registration is required. Call (212) 514-3714.

PUBLIC PROGRAMS (*Continued*)

NMAI PROGRAMS IN WASHINGTON, D.C.

As the opening of the new museum on the National Mall draws closer, the National Museum of the American Indian will co-sponsor programs with other Smithsonian museums and with many of the Washington area's leading cultural institutions.

The following five programs are presented in conjunction with the exhibition George Catlin and His Indian Gallery, *showing at the Smithsonian American Art Museum's (SAAM) Renwick Gallery until Jan. 19. For more information on the exhibition, the program schedule, and registration information visit www.americanart.si.edu or call (202) 357-2020. All five programs are held at the Renwick Gallery, Smithsonian American Art Museum, 17th Street and Pennsylvania Avenue, NW, Washington, D.C.*

NOONTIME CONCERT WITH MARY YOUNGBLOOD

Nov. 5, noon

Mary Youngblood (Aleut and Seminole), two-time winner of the Native American Music Award for flutist of the year, plays traditional Native American flute songs and talks to the audience about their meaning. Free to the public.

BEADED NECKLACE FAMILY ACTIVITY

Nov. 16, 2 - 5 p.m.

Join NMAI's Emil Her Many Horses (Oglala Sioux) for a demonstration of traditional Native American beading techniques, and then make a beaded necklace of your own. This workshop is part of a larger day of family-oriented events. Free to the public.

AN EVENING WITH SAAM DIRECTOR ELIZABETH BROUN AND NMAI DIRECTOR W. RICHARD WEST

Dec. 5, 7 p.m.

Elizabeth Broun and W. Richard West (Southern Cheyenne) present George Catlin and His Indian Gallery - Following the Trail of Lewis and Clark. *Co-sponsored with the Smithsonian Associates, this program has a $40 registration fee ($30 for Resident Associates members); pre-registration is required. For information and reservations, call the Smithsonian Associates at (202) 357-3030 or visit their Web site at www.ResidentAssociate.org.*

DISTINGUISHED LECTURE SERIES: GEORGE CATLIN AND HIS INDIAN GALLERY

Dec. 15, 2 p.m.

George Horse Capture (A'aninin Gros Ventre), the NMAI Senior Counselor to the Director, presents an illustrated lecture titled The Presentations: A Cultural Look at the Rest of the Story. *This is the second of three lectures featuring notable Catlin scholars. Free to the public.*

ILLUSTRATED LECTURE: "CONNECTIONS: CATLIN AT THE SMITHSONIAN"

Jan. 7, 1 p.m.

George Horse Capture (A'aninin Gros Ventre), the NMAI Senior Counselor to the Director, will discuss the meanings of emblems and design in Plains Indian clothing. Free to the public.

The following four programs are presented throughout the Washington, D.C., area. Please check each listing to confirm date, time, and location.

LAKOTA SIOUX DANCE THEATER

Nov. 1, 7:30 p.m.

Baird Auditorium, National Museum of Natural History, 10th Street and Constitution Avenue, NW.

The Lakota Sioux Dance Theater, founded on the Rosebud Reservation in 1978, features Lakota dancers and musicians who have become one of the leading Native American performing arts groups. Presented in partnership with the Smithsonian Associates. NMAI members receive a discount on tickets. For tickets and information call (202) 357-3030 or visit www.residentassociates.si.edu.

CONSTRUCTION WATCH TOUR

Nov. 2, 10 a.m.

Join NMAI facilities planner Duane Blue Spruce (Laguna and San Juan Pueblo), Smithsonian project manager Debra Nauta-Rodriguez, and SmithGroup representatives as they lead a special tour of the new NMAI Mall Museum construction site. Presented in conjunction with the National Building Museum. Registration costs $12 for National Building Museum and NMAI members, $17 for nonmembers. Space is limited to 25. Prepaid registration is required and must be received by Oct. 28. For more information visit www.nbm.org or call (202) 272-2448.

AN EVENING WITH ROBERT MIRABAL

Nov. 6, 8 p.m.

The Barns, Wolf Trap Park for the Performing Arts, Vienna, Va.

Taos flute player Robert Mirabal's multimedia production features his band, Rare Tribal Mob, on cello, electric guitar, and Aboriginal didgeridoo, along with two percussionists and superb Native singers and dancers. Co-sponsored by the NMAI and the Wolf Trap Foundation for the Performing Arts. For ticket information call (703) 255-1860 or visit www.wolftrap.org; tickets can be purchased at www.tickets.com.

THE CELLICION TRADITIONAL ZUNI DANCERS

Nov. 13, noon and 6 p.m.

The Cellicions bring traditional dances from New Mexico's Zuni Pueblo to audiences around the world. Fernando Cellicion performs his haunting compositions on a Plains-style flute. Co-sponsored by the American Folklife Center, Library of Congress, and the Kennedy Center. Free to the public. For further information, visit www.kennedycenter.com/programs/millennium and http://lcweb.loc.gov/folklife/events.html.

Noon: *Coolidge Auditorium, Library of Congress, 1st Street SE, between Independence Avenue and East Capitol Streets; (202) 707-5522*

6 p.m.: *Millennium Stage, John F. Kennedy Center for the Performing Arts, intersection of New Hampshire Avenue, NW, and Rock Creek Parkway; (202) 467-4600.*

FILM & VIDEO

Screenings daily at 1 p.m. and Thursdays at 5:30 p.m., except as noted. Video View Room, second floor

EL CORAZÓN INDÍGENA/THE NATIVE HEART

Oct. 28 - Nov. 3

LA OFRENDA: THE DAYS OF THE DEAD (1988, 50 min.). United States. Directors: Lourdes Portillo and Susana Muñoz. A visually rich documentary shot in Mexico and California explores the joyous and sad meanings of the Day of the Dead and its place in Mexican and Chicano heritage.

This work will be screened hourly, 1 - 4 p.m., on Nov. 2.

Nov. 4 - 24

INTRODUCTION TO THE CHIAPAS MEDIA PROJECT (1998, 8 min.). Mexico. Grassroots workshops on computer use and videomaking are the center of the work of this organization, which is aimed at creating an independent news coverage for indigenous people.

THE SIXTH SUN: MAYA UPRISING IN CHIAPAS (1996, 56 min.). United States. Saul Landau. In English and Spanish with English subtitles. This chronicle of the Zapatista uprising includes interviews with key figures and grounds the conflict in questions of democracy and social change.

No screening on Nov. 7 at 5:30. See Puntos de Vista/Viewpoints.

Nov. 25 - Dec. 15

SEYEWAILO/THE FLOWER WORLD: YAQUI DEER SONGS (1978, 50 min.). United States. Producer: Larry Evers for the series Words and Place: Native Literature and the American Southwest. *Director: Denny Carr. In Yaqui with English subtitles. The pahkola, masked Deer Dancers, have come from Rio Yaqui in Sonora to participate in a ceremony in Arizona celebrated by eight Yaqui villages. Narrated by Felipe Molina, the Deer Singer.*

On Dec. 7, additional productions will be screened, 2 - 4 p.m. See Danza y Ceremonia/Dance *and* Ceremony, *below.*

Dec. 16 - Jan. 5

THE GIFT (1998, 49 min.). Canada. Gary Farmer (Cayuga). Native community leaders, farmers, artists, and scholars from the lands of the Haudenosaunee in upstate New York and Canada and from Chiapas speak of the history and meaning of corn and the place it has in their lives.

SABINA SANCHEZ AND THE ART OF EMBROIDERY (1976, 22 min.). United States. Judith Bronowski and Robert Grant. Near the city of Oaxaca, the Zapotec textile artist talks about her life and work as she embroiders huipil blouses in the style worn by village women.

Jan. 6 - 26

XOCHIMILCO (1987, 90 min.). Mexico. Producer: Juan Francisco Urrusti for México Indígena series. Director: Eduardo Maldonado. Filmed in ancient Xochimilco, now a community of Mexico City, this documentary views a way of life that weaves together the pre-Columbian heritage with activities, religious and secular, of today.

PUNTOS DE VISTA/VIEWPOINTS FROM CHIAPAS AND GUERRERO

Nov. 7, 6 - 8 p.m.

Nov. 9, 1 - 4 p.m.

Auditorium

The Chiapas Media Project has been providing video and computer equipment and training to indigenous communities in southern Mexico since 1998. New productions from the project will be introduced by CMP's founding director, Alexandra Halkin and Efrain Perez Rojas (Mixe), Communications Director. This is the first of a series of Video México Indígena programs focused on new Native media in Mexico.

SONG OF THE EARTH. Mexico. Tzotzil elders explain the significance of traditional music in their communities and threats facing people of the region.



Photo courtesy of Bernardo Esquer Lopez

Yeu Matchuc, an indigenous music and dance group from Sinaloa, Mexico will perform at the GGHC on Dec. 6, 7, and 8.

ZAPATA'S GARDEN. Mexico. In one of the new Zaptatista autonomous municipalities, residents see their collective work as a means to independence from globalization.

RECLAIMING JUSTICE: THE INDIGENOUS COMMUNITY POLICE OF GUERRERO. Mexico. In 1995 forty-two Mixteco and Tlapaneco communities in the state of Guerrero established the Indigenous Community Police, based on their traditional justice system.

Additional works will be screened on Nov. 9. For further information about the complete program, visit www.nativenetworks.si.edu under "FVC Festivals/Programs."

DANZA Y CEREMONIA/DANCE AND CEREMONY

Dec. 7
Video Viewing Room, 1 - 2 p.m.

SEYEWAILO/THE FLOWER WORLD: YAQUI DEER SONGS (1978, 50 min.). United States. Producer: Larry Evers for the series Words and Place: Native Literature and the American Southwest. *Director: Denny Carr. In Yaqui with English subtitles. The pahkola, masked Deer Dancers, have come from Rio Yaqui in Sonora to participate in a ceremony in Arizona celebrated by eight Yaqui villages. Narrated by Felipe Molina, the Deer Singer.*

Auditorium, 2 - 4 p.m.

Documentary films directed in Mexico on Tepehuan and Huichol dance and ceremonial leaders. Works are in indigenous languages and Spanish with English subtitles.

2 p.m.: MITOTE TEPEHUANO (1980, 30 min.). Mexico. Producer: Oscar Magaña for the Instituto Nacional Indigenista's México Indígena *series. Director: Rafael Montero. A ritual of the Tepehuano of Durango celebrates the agricultural cycle and the initiation of the community's young people.*

2:30 p.m.: MARA'ACAME (1982, 47 min.). Mexico. Producer: Raúl Alvarez for Mexico Indigena series. Director: Juan Francisco Urrusti. This vivid portrayal of Huichol mara'acame Don Agustín Montoya de la Cruz and aspects of his community's life in Jalisco focuses on his rituals of healing and religious celebration.

3:15 p.m.: TEPÚ (1995, 27 min.). Mexico. Director: Juan Francisco Urrusti. More than 10 years later, at the invitation of filmmaker Urrusti, Don Agustín visits Mexico City's ancient foundations and performs a healing ceremony for the ailing environment.

We wish to thank Mexico's Instituto Nacional Indigenista, the Andrew W. Mellon Foundation, and the Smithsonian Center for Latino Initiatives for their support.

ESPECIALLY FOR KIDS

Daily at 11 a.m. and noon
Video Viewing Room, second floor

Oct. 28 - Nov. 24

POPOL VUH (1989, 57 min.). United States. Patricia Amlin. The great Maya creation epic is told through animation adapted from ancient Maya pottery and books.

THE IROQUOIS (1993, 30 min.). United States. Henry Nevison for the Indians of North America *series. Interviews with contemporary Iroquois are featured in this brief history of the Six Nations since the arrival of Europeans.*

ONENHAKENRA: WHITE SEED (1984, 20 min.). United States. Frank Semmens for the Akwesasne Museum. Mohawks from the Akwesasne Reservation in New York tell the story of the origins of corn and demonstrate its continuing importance to the Iroquois people today.

Nov. 25 - Dec. 15

AGUAS CON EL BOTAS (1994, 10 min.) Mexico. Dominique Jonard. In Spanish. An animation by Nahua children of coastal Mexico tells the story of their town and their relationship to the sea turtle.

SKYWALKERS/IROQUOIS WOMEN: THE THREE SISTERS/THE GREAT LAW OF THE IROQUOIS (1998, 34 min.). United States. Pat Ferrero. Produced by the Carnegie Museum of Natural History. Videos on Iroquois life include interviews with ironworkers, the role of women in Iroquois culture, and the spiritual teaching of the Great Law of Peace.

LAS OLLAS DE SAN MARCOS (1992, 11 min.) Mexico. Teófila Palafox (Ikoods). Women of a Zapotec village in Oaxaca make large ollas, or clay pots.

Dec. 16 - Jan. 5

KLUSCAP AND HIS PEOPLE AND CREATION (1992, 12 min.). United States. Produced by the Indian Island Intermediate School, Maine. Two animations by Penobscot children tell of the creation of the world, people, and animals.

AGUAS CON EL BOTAS (1994, 10 min.) Mexico. Dominique Jonard. In Spanish. An animation by Nahua children of coastal Mexico tells the story of their town and their relationship to the sea turtle.

TOKA (1994, 24 min.). United States. David Wing and Cyndee Wing. An exciting form of stickball is played by Tohono O'odham women and girls of Arizona.

RARAMURI: PIE LIGERO (1994, 10 min.). Mexico. Dominique Jonard. Drawings and voices of Raramuri Indian children from northern Mexico bring to life a traditional ball game.

Jan. 6 - 26

SHARING ONE EARTH (1993, 20 min.). United States. Produced by the Indian Island Intermediate School, Maine. Penobscot and non-Indian students share in a cultural exchange and filmmaking project.

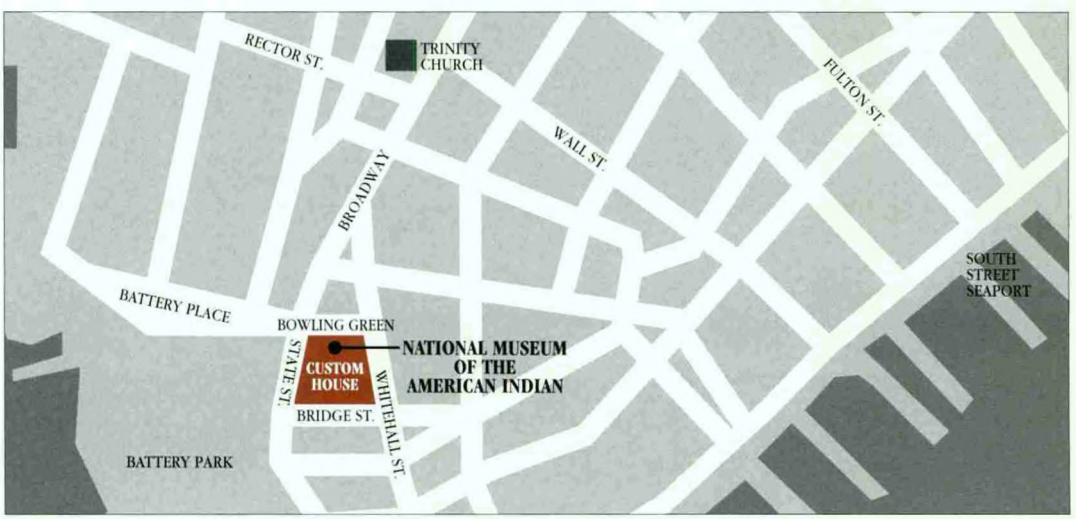
RARAMURI: PIE LIGERO (1994, 10 min.). Mexico. Dominique Jonard. Drawings and voices of Raramuri Indian children from northern Mexico bring to life a traditional ball game.

TOTEM TALK (1997, 22 min.). Canada. Annie Frazier-Henry (Sioux-Blackfeet-French). Computer-animated clan totems teach urban youth the importance of their Northwest Coast Native culture.

ADDRESS:
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One Bowling Green, New York, NY 10004

MUSEUM SHOPS:
For special-occasion shopping, jewelry by Native artists, books, and children's gifts are available in the Museum shops located on the gallery and ground floor. Open daily 10 a.m. to 5 p.m.
For information, call 212-514-3767.

WEB SITE:
Have you visited the NMAI Web sites?
http://www.AmericanIndian.si.edu
http://www.conexus.si.edu



LOCATION: *The NMAI Heye Center is located at One Bowling Green in lower Manhattan. Subway: 4 & 5 to Bowling Green or N & R to Whitehall Street. Hours: 10 a.m. to 5 p.m. every day, except December 25. Thursdays to 8 p.m., made possible by grants from the Booth Ferris Foundation. Admission to the Museum and all public programs is free. To become an NMAI Charter Member, call 1-800-242-NMAI (6624).*

The George Gustav Heye Center is located at One Bowling Green, New York, N.Y., and is open daily, except December 25, from 10 a.m. until 5 p.m., and, through the generosity of the Booth Ferris Foundation, Thursdays until 8 p.m. Admission is free. All programs are subject to change. For membership information, call (800) 242-NMAI. For program updates, call (212) 514-3888. Produced by NMAI, One Bowling Green, New York, N.Y. Rachahd Garguilo, Calendar Editor.

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Mildred Bailey, First Lady of Jazz

By Brian Wright-McLeod

"Good evening, ladies and gentlemen, I'm Mildred Bailey, and I'm the real first American!" The boisterous greeting met American audiences on national radio broadcasts throughout the 1930s and '40s. Born Mildred Rinker (Coeur d'Alene), February 27, 1907, in Tekoa, Wash., she took "Bailey" as her wedded name in a short-lived marriage in the early 1920s. After working as a singer, she moved to Los Angeles in 1925 and invited her brother, Al Rinker, and childhood friend and neighbor Bing Crosby to come and work there. She was "discovered" while singing at a party and was soon working with orchestra leader Paul Whiteman. She made her first recording in 1929 with guitarist Eddie Lang and joined Benny Goodman for his Camel Caravan radio program in 1939, making regular appearances on the show into the mid-1940s. As her reputation grew, she became known as "The Rocking Chair Lady" because of her performance of the song Hoagy Carmichael wrote for her.

Bailey performed nationally with her husband, vibraphonist Red Norvo, who headed up their own band from 1936 to 1939, billed as "Mr. and Mrs. Swing." After their divorce in 1945, they continued to appear together in performance, and they remained friends until her death. She began working solo in 1940, hosting several nationally broadcasted radio programs including *Mrs. Swing* and *The Mildred Bailey Show* on CBS.

Bailey was instrumental in helping Bing Crosby (and later Frank Sinatra and Billie Holiday) start their careers by pointing them out to Paul Whiteman. Crosby was studying law when Bailey lured him and her brother Al, who performed together as "Two Boys and a Piano," to Los Angeles and encouraged Crosby to pursue a career in entertainment.

By the mid-1940s, Bailey had relocated to the East Coast and was performing in New York City and landed stints with Louis Armstrong's Allstars alongside Norvo, bass player Oscar Pettiford (Choctaw-Cherokee), trombonist Russell Moore (Pima), Billie Holiday, and others. Although these sessions were recorded, existing copies are rare.

Bailey was diagnosed with diabetes in 1949, and the following two years took their toll on her health and career. Though she continued to perform up until her death, her music became more somber with songs like *Blue Prelude* as her voice changed with her failing health. Singer Lee Wiley (Cherokee) looked after the housing arrangements for Bailey, and her friends in the industry took charge of her various other needs. Bedridden and severely ill, she spent her remaining days in her home in Poughkeepsie, N.Y. Composers Alec Wilder and Jimmy Van Heusen combined their efforts with Crosby and Sinatra to help her out with the medical bills. She passed away on December 12, 1951.



© William P. Gottlieb from the Library of Congress Collection

History allowed her to be overshadowed by her more popularized contemporaries such as Billie Holiday, but Bailey earned her place as one of the first ladies of jazz.

History allowed her to be overshadowed by her more popularized contemporaries such as Billie Holiday, but Bailey earned her place as one of the first ladies of jazz. Her place on the U.S. 29-cent stamp (Jazz/Blues Singers series, issued in 1993) attests to her greatness. She continues to be revered and recognized as one of the preeminent jazz singers of all time. ■

Brian Wright-McLeod (Dakota-Anishnabe) is a journalist/musicologist, producer/host of the syndicated Native radio show Renegade Radio *(CKLN 88.1 FM), and author of* The Encyclopedia of Native American Music *[Quarry Press 2002].*

Merci Maman. Igwani kwayus Papa.

By Tomson Highway

Almost three years later, people keep asking me, why did I choose to move to France? They really mean, what on earth is a Cree Indian doing, living in the South of France? I spend winters in Banyuls-sur-mer, a wine-growing village with a winter population of 5,000. In the summer, the number balloons to as many as 25,000 in this little town on the French-Spanish border, where the Pyrenees meet the Mediterranean Sea. That's when I leave Banyuls-sur-mer to spend the summers in northern Ontario.

For 30 years I lived in Toronto, 4,300 miles away from my Cree family in Brochet, 990 miles north of Winnipeg. I first spoke English comfortably at age 16 when I went to high school in Winnipeg. What's moving another 4,300 miles from Toronto to France to master French?

I spent my life paying $1,500 for plane tickets to have lunch with Mom and Dad and to speak and hear Cree in my homeland. It cost that much to fly from Toronto to Brochet, one of the most remote, isolated, and inaccessible Indian reserves on the planet. Bush planes take you the last two stages of the trip; ain't no roads in subarctic Canada. After spending $1,500, what's $750 to fly from Toronto to Paris two, three, four times a year?

Now that Mom and Dad are gone, I no longer have to spend that $1,500. Having done my duty as son, brother, and uncle, I am free to spend that money to run around the world before I, too, am gone from this Earth. It helps to have left home when I was six to attend one of those legendary Native residential schools. You learn to fly on your own at that tender age. You develop powerful little wings that simply never quit. And by age 50, the world has become your playground.

The wine and cheese in Banyuls-sur-mer are quite special. But then who hasn't heard about French wine and cheese? The wine I buy in the village is one-sixth the price in Canada for a French wine of similar quality. The hills around us are alive with the sound of grape vines. There are nights when the *tramontane* (a seasonal wind that blows at near-tornado levels in winter) makes the bare stalks scream.

And the rents? Half of what they are in Toronto. The people? *Chalereux, gentil,* most things nice. The food? Try *un declinaison des figues* – the finest of chevres (a creamy white goat's milk cheese) topped by figs marinated in a sherry called Banyuls and mashed into a paste, and then anchovies fresh from the sea – right there, mere steps from the restaurant – and pickled in spiced olive oil. Trust me, one small bite and you've gone to heaven. The hiking? Lost 40 pounds my first six months here from carrying groceries up hills that just won't stop.

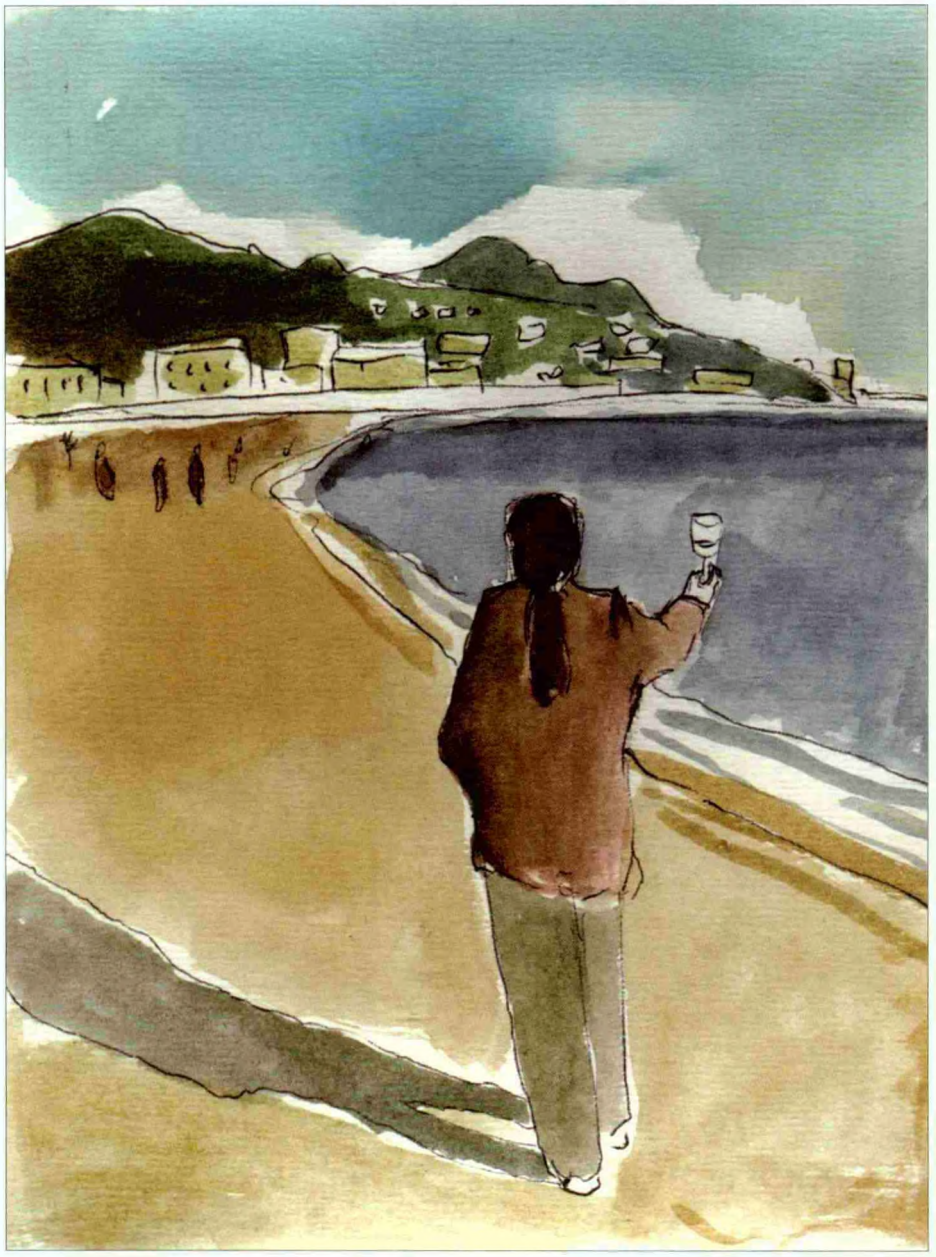


Illustration by Travis Schilling

I now speak a French fluent to the point where it scares native-French speakers half to death. I'm writing my plays, my novels, and my songs, already in English, Cree, and French. I lived in the warm embrace of my spouse's French-Canadian family for 18 years. I adore my French family. I will do anything to learn the language of people who have taken such tender loving care of me. It's a point of honor, a simple way of saying *"grand merci."* On the emerald-green shores of the Mediterranean Sea, I sit in the bright, white February sun and sip red wine that costs $2 a bottle. I look out at the waves and I toast my parents and I pray, *"Merci, Maman. Igwani kwayus, Papa."* ■

Cree author Tomson Highway turned 50 on December 6, 2001, at a fabulous party in Barcelona, Spain, just 21/2 hours away by train from Banyuls-sur-mer, France.

"I WANTED TO DO SOMETHING MORE..."

– ***Thelma Antal,*** *a special friend who is thinking of the National Museum of the American Indian's future.*



By including the National Museum of the American Indian in her estate plans, Thelma Antal *is* doing more. Thelma teaches classes at the Academy of Lifelong Learning, a part of the Continuing Education Program, at the University of Delaware on a variety of Native-related topics. For two years she taught a course with an NMAI staff member.

"During this course we reached more than 400 people and I truly believe we raised their awareness about what is going on in Indian Country today. After learning more about the wonderful projects planned by the NMAI, I realized I wanted to do more than a yearly contribution. I spoke to my sons about dividing my estate between them and the NMAI. They were very excited about the idea, so the gift is from the three of us, not just me."

Thelma's gift will help ensure that the programs and collections of the National Museum of the American Indian will be available for future generations. We are indeed grateful for her generosity and foresight. Find out how you can join Thelma and her family by including the NMAI in your estate plans. Fill out the reply form on this page, or call 800-242-NMAI (6624) to request that planned giving information be mailed to you.

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